

THE INFLUENCE OF THE HANSEATIC LEAGUE ON THE ARCHITECTURE OF NORTHERN EUROPE. BY J. TAVENOR PERRY [A.].

Read at the General Meeting, Monday, 28th May 1894; and, with the illustrations, registered at Stationers' Hall as the property of the Royal Institute.

The President, J. Macvicar Anderson, in the Chair.

MR. PRESIDENT AND GENTLEMEN,—

EARLY in the present Session, in a Paper written by Mr. Wm. Simpson [p. 93], in continuation of several communications he had before made on the same subject, published in our TRANSACTIONS, the attention of the Institute was directed to certain peculiarities of architectural detail imported into one style from another wholly alien to it, practised in a far distant country, and belonging to an age long anterior to the date of the buildings in which they were found. We were invited to see in these works evidence of classical influence in suggesting or modifying details of Indian architecture; and our attention was called to many interesting coincidences and similarities for which it was very difficult to account, but almost impossible to show to be the result of external instigation. To-night, however, I propose to deal with a question of artistic influence, more tangible, and scarcely less interesting than that suggested by Mr. Simpson—an influence which went far to mould or modify the architecture of Northern Europe, and to which much of the richness and beauty of the Northern Renaissance, now so frequently reproduced by the members of our profession, is due. My Paper, therefore, will not be an account of how one distinct and alien style affected another, but its object will be, rather, to show how the living and progressive styles of succeeding periods became transformed by the necessities or peculiarities of an influential and semi-political association of merchants who inherited and carried on the traditions of the earlier German schools at a time when German architecture was, to quote the recent Address by Sir Frederic Leighton,* “stamped with a stateliness and nobility to which the days “of the Minnesänger were surely more propitious than those of the rugged burghers who were “soon to rise to power and to rule in the art-producing world.”

In the course of several visits it has been my good fortune to pay to the lands about the Baltic Sea, I have been much impressed by the similarity existing between the buildings, however widely they were scattered, and however divided were the provinces by ethnographic or political differences. In other countries more or less homogeneous in their governments and people, such as France or Spain, strong local differences in style always existed; but over the vast area of Northern Europe which stretches from the sand-dunes of the English Channel to the granite islands of the Gulf of Bothnia, there can only be said to have been one style

* Address to the Royal Academy Students, 9th December 1893.

carried on throughout the Middle Ages—a style quite dissimilar to those of the rest of the Continent, and executed with a uniformity of detail, marking a distinct and complete school. There is nothing in the geological conditions of the countries to account for such coincidences; and the similarities, so obvious, were evidently due to other than merely geographical or political accidents. The history of these countries during the tenth and eleventh centuries, as told in such sagas as the *Jomsvykinga Saga*,* is little more than a catalogue of wars and sieges; and when, later, the power of the Hansa League became dominant, this authority was only maintained, outside the limits of its own states and settlements, by constant fighting. At no time were those States over which the power of the League became paramount ruled by any united government, whilst the racial differences were as marked from the earliest period of authentic history as they are to-day. Whence, then, came the force which welded into one architectural province countries divided by continuous warfare, by distinctions of race, and by language?

The origin of this architectural uniformity is due to causes different from those which have ruled in other lands; and the secret of it was suggested in a Paper read before the Institute in 1850 by Mr. Charles Fowler, Jun.,† in which he says, quoting from Kugler's *Kleine Schriften*: "The Germanic style is developed in a peculiar manner on the coasts of the Baltic, and in some of the adjoining districts of Germany, viz., Holstein, Mecklenburg, Pomerania, the Old and New Mark Brandenburg, Prussia, Curland, Liefland, and also in the Skandinavian countries. These countries were connected and very much influenced by the confederation of the Hansa Towns, and it is probably to this influence that we may ascribe much of the similarity of style visible in the buildings of the districts referred to." Rosengarten‡ goes further, and says: "A certain uniformity is peculiar to these buildings, which is owing principally to the influence of the Hanseatic League, but partly to the power and authority of the Teutonic knights."

No attempt to follow up the clues pointed out as leading to the solution of this architectural problem seems to have been made, and the subject is too large and the countries involved too extensive and scattered for any one architect still engaged in practice, to deal with in anything like an exhaustive way. But feeling that it is a subject which should not be neglected, I have now made an attempt to put together such information as I have been able to acquire, with the idea of sketching the outline of a theory, to be filled in and corrected hereafter by those who have further information or personal acquaintance with the buildings. It has already been my privilege to call the attention of the Institute to some of the Baltic provinces,§ though I had to lament that so little published information was available on the subject. I therefore feel the less diffidence in contributing the little knowledge I have gained towards the history of what Kugler so aptly calls the "Baltic style."

At the risk of reciting some facts which must be known to many of you, without the knowledge of which, however, the subject might be unintelligible, I propose to give, as succinctly as possible, a history of the rise and progress of the League, and afterwards an account of the characteristics of the Baltic style, together with some of the most marked features in its arrangements and details; and, later, to endeavour to show in what way it affected the architecture of surrounding countries, and how far the influence of the later phases of the style still survives. But, although I shall instance peculiarities which I consider due to the influence of the Hansa, I at once disclaim any thought, with my present incomplete

* Du Chaillu, *The Viking Age*.

† "Medieval Brick Buildings in the North-East of Germany, and on the Baltic Coast," *TRANSACTIONS*, 1873-74.

‡ Rosengarten's *Handbook of Architectural Styles*, English trans. Lond. 1886, p. 359.

§ *TRANSACTIONS*, 1873-74, pp. 15-31.

knowledge, of laying before you any definite and perfected theory, or of riding an architectural hobby to death.

The Hansa League was an association first of individual merchants, and later of merchant cities, which came to exercise considerable political power over all the countries bordering on the Baltic Sea. The word itself is Gothic, and is found in the Gothic version of the Scriptures by Ulphilas, a copy of which is preserved in the library at Upsala, wherein it is used to signify a "troop."* The use of a Gothic word for the League's description is easily understood when one remembers how important a part merchandise played among the Scandinavian peoples, and that the great city of Jomsborg, called also Winetha, the Venice of the North, was founded by Harald of Denmark in the tenth century, and became the earliest great trading port and market of the Baltic coasts.† I have prepared a chronological table [p. 493] of the principal events connected with the rise and progress of the League, which forms a compendium of its history, from which it will be seen that for a long period there were associations of German merchants to whom were accorded special privileges in various countries, but that it was not until the middle of the thirteenth century that the League became a political entity. The history of the League, therefore, divides itself into two portions—the earlier times, when it was simply an association of traders, during which period the merchants of Cologne appear to have taken the lead; and the later period when, by force of circumstances, the cities of the Baltic coast had been compelled to unite for political purposes, and Lübeck became the head and chief of the whole League. Thenceforth the history of Lübeck becomes the history of the Hansa.

The city of Lübeck was founded in 1143, and a few years later it was incorporated with the Duchy of Saxony. Its rapidly growing importance, due to its position at one end of the landway from the Baltic to the North Sea, induced Duke Henry to transfer to it from Oldenburg the seat of the bishopric, and in 1164 the first cathedral, portions of which still remain, was consecrated. The destruction of Jomsborg, at the mouth of the Oder, which scattered the merchants of that city among the towns of Wendland and Pomerania, still further enhanced its importance, and in 1226 it was declared by the Emperor Frederick II. a free Imperial city. Immediately afterwards it became engaged in a contest with Denmark, and defeated its fleets and destroyed its naval supremacy in an engagement at the mouth of the Trave. But, in spite of this, the position of Lübeck was insecure, and it suffered from land thieves, who preyed upon its commerce and intercepted its communications with Hamburg, which were essential to its free access to the North Sea; and a treaty was made between the two cities for the protection of the ways between Travemünde and the mouth of the Elbe in 1241, and this treaty inaugurated the second period of the League, and the supremacy of Lübeck among the cities of the League became firmly established.

Within a few years of this arrangement between Lübeck and Hamburg, the power of the League was felt all over the north of Europe. A treaty was made with Hakon, of Norway, for the trade with Bergen, and storehouses were erected in London and Bruges. At Damme, the important port of West Flanders, we find Roger of Lübeck and Jourdain of Hamburg negotiating for special privileges for the League‡; and in 1267 London on the one side, and in 1276 Novogorod on the other, became cities allied to the League. The first serious rebuff the League encountered was in the capture by the Danes in 1361 of Wisby, a city which to a great extent had succeeded to the position of Jomsborg, in the eastern Baltic; but this war with Denmark tended still further to consolidate the power of the League, and, on the signing of the treaty of Stralsund in 1370, it attained the zenith of its power. At this date it is

* *Encyclopædia Britannica*, art. "The Hansa."

† Sharon Turner, *Anglo-Saxons*; also Du Chaillu.

‡ *Histoire de la Ville de Damme*. By L. Macquet.

believed that as many as sixty-four cities and towns were confederated, and forty-four in foreign States were allied.

In the long list of these places, of which I have prepared a table [p. 493], it will be seen that nearly all the confederated towns are to this day store-houses of architectural art; and that, although wars in Old Russia, and Metropolitan improvements here, have swept away all buildings of the League in Novogorod and London, in most of the allied towns evidences are yet apparent, in the architectural details or character of the buildings, of the influence exercised over the people of these foreign places by the merchants of the League.

The relations which existed between the League and its confederate and allied towns were peculiar. Over the former, in spite of independent princes who reigned over the States in which the towns were situated, its rule was more or less absolute; for cities, in order to enter the League, were required to have their civil jurisdiction in their own hands, though they were allowed to acknowledge a superior lord;* but the allied cities only received colonies, or settlements, or were visited from the head settlement, or Kontor, by the merchants trading under the auspices of the League, with special privileges, either conferred by the rulers of these foreign States or wrung from them by its power. The foreign settlements which formed the great emporia of the trade were London, Bruges, Bergen, and Novogorod, and the history of the foundation of each of these settlements is interesting. In these the merchants lived apart from the native population in almost conventual seclusion, but their mode of living was rather founded on the rules of the earlier Scandinavians than on those of later monasticism. The *Jomsvykinga Saga* states that Pálnatóki, the Jarl of Fjon, who founded the city of Jomsborg in Wendland, ordered that "no man older than fifty, or younger than eighteen winters, could "be received in the following of Pálnatóki." "Anyone who committed what has now been "forbidden, was to be cast out and driven from the community." "No one should have a "woman within the burgh, or be absent from it more than three nights."† In Bergen and Novogorod, where the merchants found themselves settled among a more or less hostile population, such rules as these were strictly enforced; but in London and Bruges, where their neighbours were friendly and not altogether alien in race, they appear to have entered into the duties, as well as the privileges, of civic life.

The history of the London Hansa, the last traces of the buildings of which were only destroyed when the Cannon Street Railway Station was erected, is particularly interesting. It would seem that when Henry III., in 1259, confirmed the already granted privileges of the League, or in 1267, when Lübeck and Hamburg were acknowledged as the heads of it, the merchants were required, in return for their civic advantages, to perform certain civic duties. These appear to have been mainly the repairs and protection of Bishop's Gate, which they were required not only to maintain in structural repair, but to defend, if London were attacked by an enemy. That these duties were not merely honorary is shown by an event which happened in 1281, when, "Henry Wales being mayor, a great controversy did arise between the said "mayor, and the merchants of the Haunce of Almaine, about the reparations of Bishop's Gate, "then likely to fall, for that the said merchants enjoyed divers privileges in respect of main- "taining the said gate, which they now denied to repair," with the result that they had to pay 210 marks sterling for the repair of the gate, and undertake to pay one-third of the future costs of its maintenance.‡ This gate was again rebuilt in 1479, and in 1551 the merchants were preparing materials for its rebuilding when the League in England was dissolved.§

The establishment of the League in Bruges, where some of its buildings still remain, was not unlike that of London, and the members of it associated more or less with the

* *Antiquary*, vol. iv. p. 69.

† Du Chaillu, *The Viking Age*.

‡ Stow's *Survey of London*, Thoms' ed. 1842, p. 87.

§ Pennant.

citizens; but those of Bergen and Novgorod were very different. In them the Jomsborg rules were strictly adhered to, and the surrounding population kept at arm's length. In both of these cities the merchants lived apart in a walled enclosure, which also contained their church, and within which they exercised despotic sway over their own servants and apprentices. Novgorod, which was perhaps the richest and most important of the foreign stations, was the envy of the neighbouring Muscovites, so that their saying ran, "Who can withstand God and the great Novgorod?" but it was destroyed by Ivan the Terrible when he captured the city in 1477. The buildings of the settlement of Bergen, however, to a great extent remain. When complete they formed a long range of warehouses and lodgings on the north side of the haven, the site of which is still called "the German bridge," connected with their own church of St. Mary, which had two west lofty gabled towers and a polygonal apse without chapels.* Within their enclosure they ruled by their own statutes, independent of the Norwegian laws; and such authority did they assume over the native population that, in 1455, when a dispute arose between them and the citizens as to some trading between the Flemings and the latter, they attacked the king's governor, and, driving him and his people into a church, burnt them and it together. The Norwegian king was not only too powerless to resent this turbulence, but was compelled to confirm the League in its privileges, and order that no Flemings should trade with Bergen.†

Such high-handed proceedings in foreign countries provoked retaliation, and from 1450 to 1550 we find the League at constant war with surrounding States; at the same time, the growing importance of the trade carried on by the English and Flemish merchants gradually undermined its power, and at the outbreak of the Thirty Years' War it suddenly collapsed. Nevertheless, the wealth of its individual merchants, and the continued prosperity of many of the confederated towns unaffected by foreign wars, made this an era of great architectural activity, and to this period of the League's political decline we owe some of the finest and richest buildings in the Renaissance architecture of Northern Europe.

In this brief *résumé* of the history of the League, we have seen how, in its gradual rise, the centre of authority shifted from the banks of the Rhine to the shores of the Baltic, and the effect of this change on the architecture of the district is very apparent. The earlier influences of Cologne, first on Hildesheim, and then, through Hildesheim, on Denmark and the Baltic coasts, are manifest in the great apsidal churches of Ribe, Roskilde, and Lund; but when, later, Lübeck became the head of the League, she also became the centre of architectural influence, and the ecclesiastical buildings of the fourteenth and fifteenth centuries in the north of Germany were much more affected and inspired by the Dom of Lübeck than by the far finer, but less German, Cathedral of Cologne.

The consequences of this preponderating authority of Lübeck on architecture were of various kinds. The peculiar social and political organisations of the League were made known in the surrounding and foreign countries with which its merchants traded, and suggested a class of buildings hitherto unknown. Wherever the agents of the League settled, they seem to have indoctrinated the people in the mysteries of brick-making, until, in countries where stone and granite had always been used, the new-fashioned brick eliminated the nobler material. Beside this, there were peculiarities of detail and design, partly arising from these causes, and partly due to mere localisms, which are evident in the buildings throughout the countries controlled by the League.

The effect of the League's influence on the municipal buildings of Northern Europe is so obvious as to require but a passing notice. We have seen that although in the great foreign

* *Civitates Orbis Terrarum*, 1572.

† Crighton and Wheaton's *Scandinavia*.

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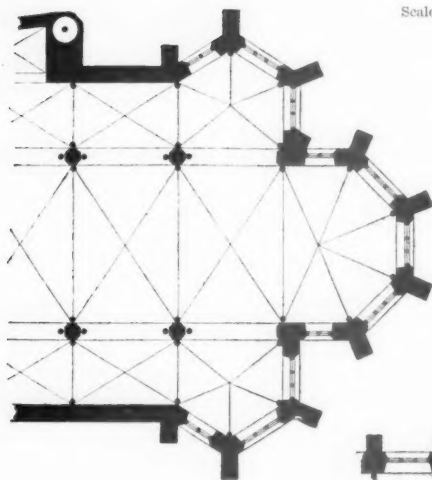


FIG. 1.—ST. KATHERINE, LÜBECK. FROM SCHLOESSER AND TISCHBEIN.

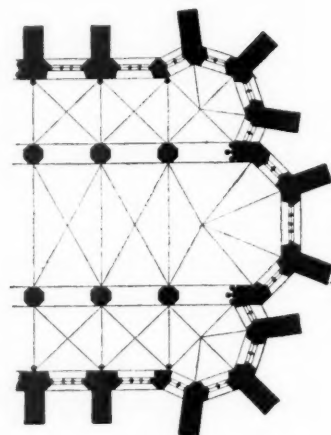


FIG. 2.—ST. NICHOLAS, ANKLAM. FROM KALLENBACH.

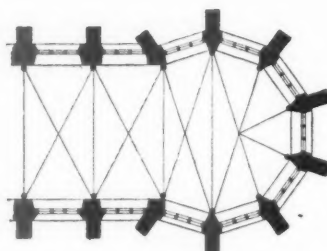


FIG. 3.—ST. JOHN'S, STETTIN. FROM KALLENBACH.

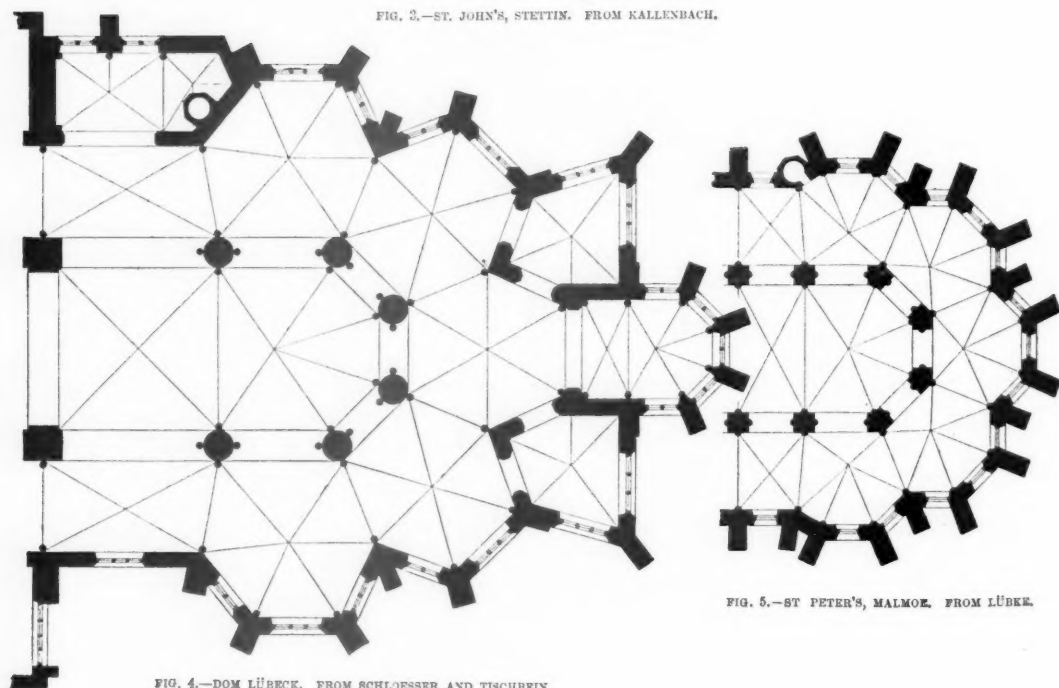


FIG. 4.—DOM LÜBECK. FROM SCHLOESSER AND TISCHBEIN.

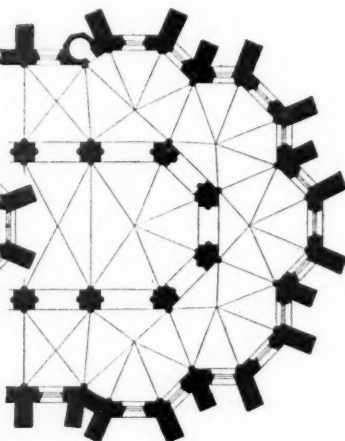


FIG. 5.—ST PETER'S, MALMOE. FROM LÜBKE.

settlements the merchants erected for themselves, and resided within, their own enclosures, yet, in the smaller towns with which they traded and in which they had no permanent settlement, their influence and their requirements promoted the erection of guild and trade halls and custom-houses. The important part the merchants took in the affairs of Damme I have already mentioned; and the beautiful Town-hall still standing in that now forsaken little town attests to their dominating influence there. To them also, doubtless, may be attributed the erection of many of the municipal and guild buildings of our own eastern counties, such as Norwich, Lynn, and Boston, which were all towns of the League.

Another, and much more noticeable, circumstance was the gradual abandonment of stone where it had hitherto been used, and the almost universal adoption of brickwork in the countries over which the authority or influence of the League extended. The home of the

Scale of about 35 feet to one inch.

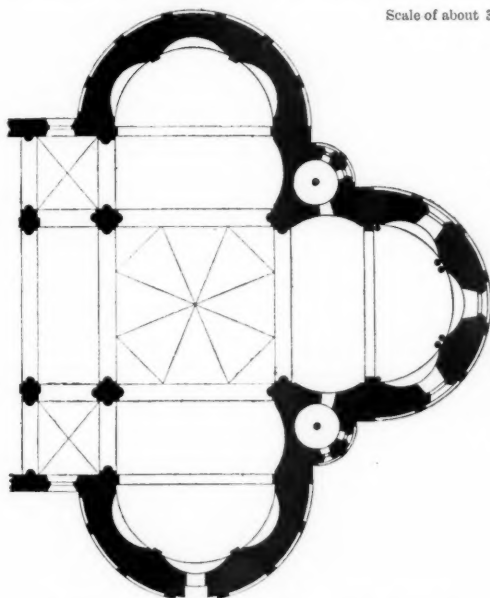


FIG. 6.—THE APOSTLES' CHURCH, COLOGNE. FROM ROISSERÉE.

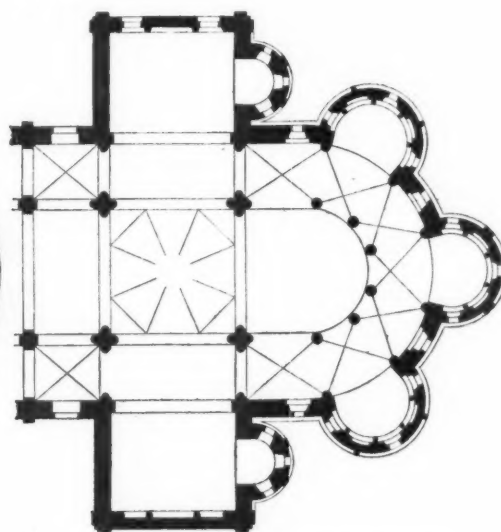


FIG. 7.—ST. STEPHEN'S, NEVERS. FROM VIOLET-LE-DUC.

League and its principal cities were in Wendland, which embraced Pomerania, Mecklenburg, and parts of Lower Saxony, a country of great sandy plains sprinkled over with huge granite boulders brought down by the ice from higher latitudes. Here stone was only to be procured by importation from Sweden or elsewhere at great expense, and the architecture which grew up was almost exclusively of granite and brick. In Stralsund, however, which had closer dealings, perhaps, than any other of the Hansa ports with Sweden and Wisby, stone continued to be used for ornamental purposes in connection with bricks; and in the beautiful Church of St. Nicholas [fig. 21, p. 492], erected between 1311 and 1330, the capitals, bases, and string-courses are of Swedish limestone. The story of this brick architecture as it existed in Pomerania has been mainly told,* but the story of its overrunning stone-producing countries is yet to tell. Throughout Sweden and Norway are fine beds of building stone, easily procurable, but in the Hansa town of Bergen the two churches were of brickwork; Upsala Cathedral was mainly

* "The Medieval Brickwork of Pomerania," *TRANSACTIONS*, 1873-74, pp. 15-31.

brick; and although the earlier work of Linköping, Lund, and Örebro, was executed in stone, the later additions on the western fronts were wholly in red brick. In Livonia, again, where limestone abounds, such old buildings as still remain in the Hansa towns of Reval and Riga are mainly of brick. The case of Wisby and the buildings of Gotland are wholly exceptional.



FIG. 8.—THE APOSTLES' CHURCH, COLOGNE.

This island, like the neighbouring one of Öland, contains good building stone, of which most of the churches were built during the period when Wisby, having risen into importance after the destruction of Jomsborg, looked to Cologne as the head of the League; and, besides, the capture and destruction of Wisby by the Danes, although it consolidated the power of the League, came too soon to allow the later influence of Lübeck to considerably affect its buildings.

In our own country, in the stone-producing county of Yorkshire, the enormous church of Holy Trinity at Hull was mainly brick, and the towers, walls, and houses were all of them of

bricks made at a place south of the town, called "The Tylery";* and Hull was one of the important Hansa towns in England. The chapel of the Red Mount and the Franciscan church at Lynn, Tattershall Castle, and numerous buildings of brick in the eastern counties, may be fairly attributed to the influence exercised over them by the important Hansa centres of Boston, Hull, and Yarmouth. With what material the merchants built at Bishop's Gate

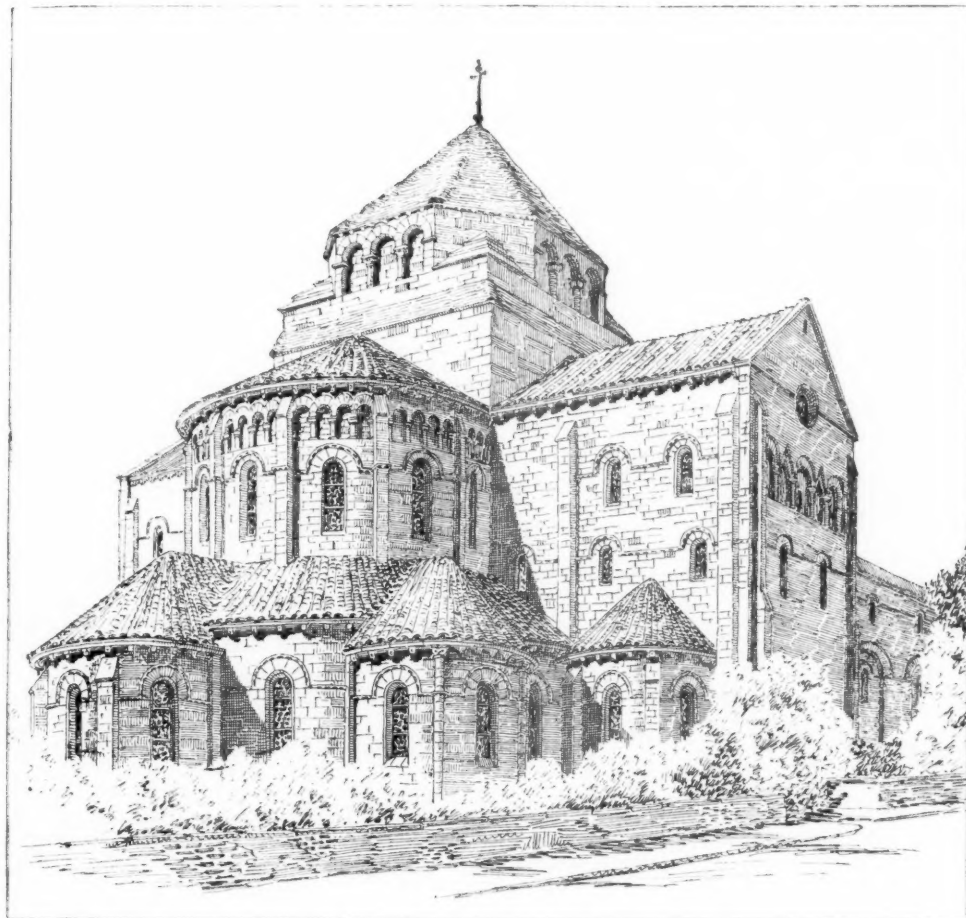


FIG. 9.—ST. STEPHEN'S, NEVERS.

we cannot now say, but from old engravings we may certainly assume that their establishment in the Steelyard was of brick; and the restoration of the privileges of the League in 1474 by Edward IV., after having been in abeyance for nearly thirty years, coincides with the period immediately preceding that great period of brick building in England which included the halls of Gifford, Oxburgh, West Stow, and Hargrave, and portions of the College at Eton. Although in the rebuilding of Bishop's Gate in 1479 we do not know

* The late G. E. Street (quoting Leland), "Brickwork in the Middle Ages," *Church Builder*, 1863, p. 13.

what materials were used, and though St. John's Gate, Clerkenwell, was rebuilt entirely in stone in 1504, the gate of Lincoln's Inn, erected in 1518, is wholly in brick.* Indeed, we may date from the period of the League's restoration in England the almost complete displacement of stone as an ordinary building material around London, and the introduction



FIG. 10.—ST. PETER'S, MALMÖE, SWEDEN.

and development of that brick architecture which culminated in such edifices as Hatfield and Hampton Court.†

I have now to refer specially to those features of architectural treatment which must be

* Mr. Wyatt Papworth's *Renaissance and Italian Styles of Architecture in Great Britain*.

† About thirty years ago the east window of St. Mary's,

Sandwich, was of moulded brick tracery, but in the restoration stonework was substituted. Careful drawings of it were made by the late Mr. Joseph Clarke.

regarded as peculiar to the Baltic style, and which distinguish it, even more perhaps than the material employed, from other contemporary Gothic work. The most important of these, the arrangement of the church plans, seems to have been overlooked by most writers on the subject, and is not referred to in Fergusson's Handbook, although the two exceptional plans of the Dom and Marien-Kirche at Lübeck are therein published.* Yet this plan is essentially different from the methods adopted in France and England. The great differences existing between the origin and development of the plans of the eastern terminations of French and Baltic churches have scarcely been noticed, and no attempt seems to have been made to account for them; yet a comparison of the plans of the Cathedrals of Lübeck and Cologne will show that their designs could not have been developed from the same starting-point, or have been arrived at by the same methods. The eastern portions of the Dom at Lübeck were built, or at least were well in hand,† before the consecration of the choir of Cologne; but its eastern chapels are grouped in a manner quite unknown in France, yet in a way that, in spite of some missing links, shows the origin of its design. In Viollet-Le-Duc's elaborate analyses of French chevets we find that the invariable custom was to set out the radiating chapels on a semi-circle, a method which was the outcome of the gradual addition of three or more apses, as chapels, to the great apse which terminated the choir; whereas the German method was the development of the earlier triapsidal arrangement of the Rhine churches.

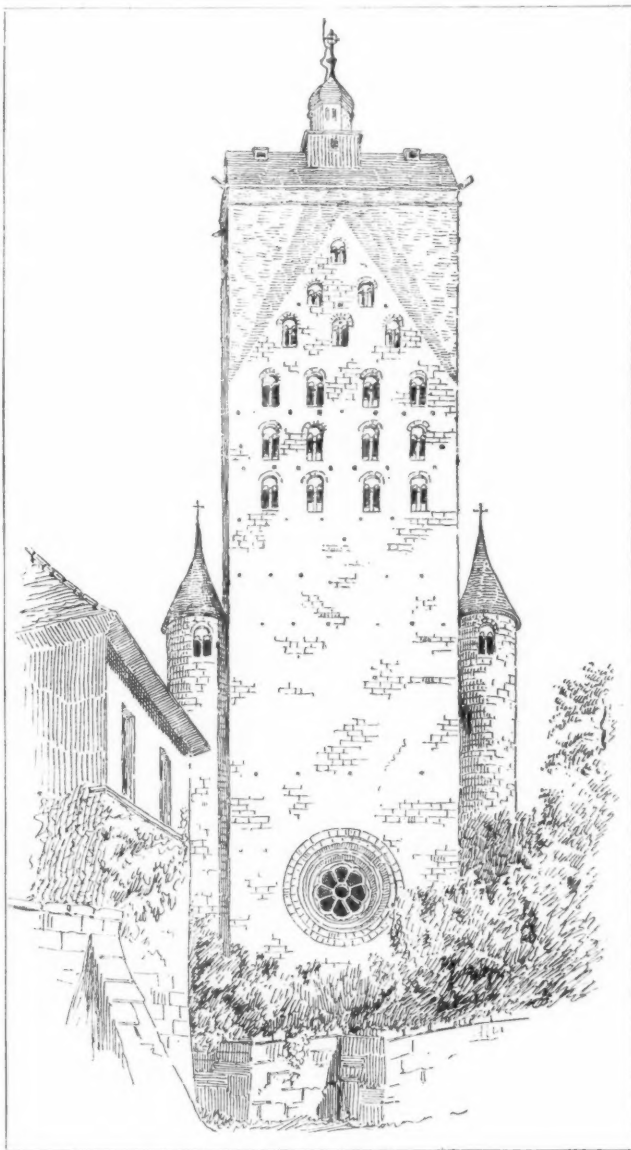


FIG. 11.—WEST TOWER, PADERBORN CATHEDRAL.

* See new edition of Fergusson, ed. by Mr. Phené Spiers, pp. 303, 304.

† 1320, H. Otte, *Kunst-Archäologie*.

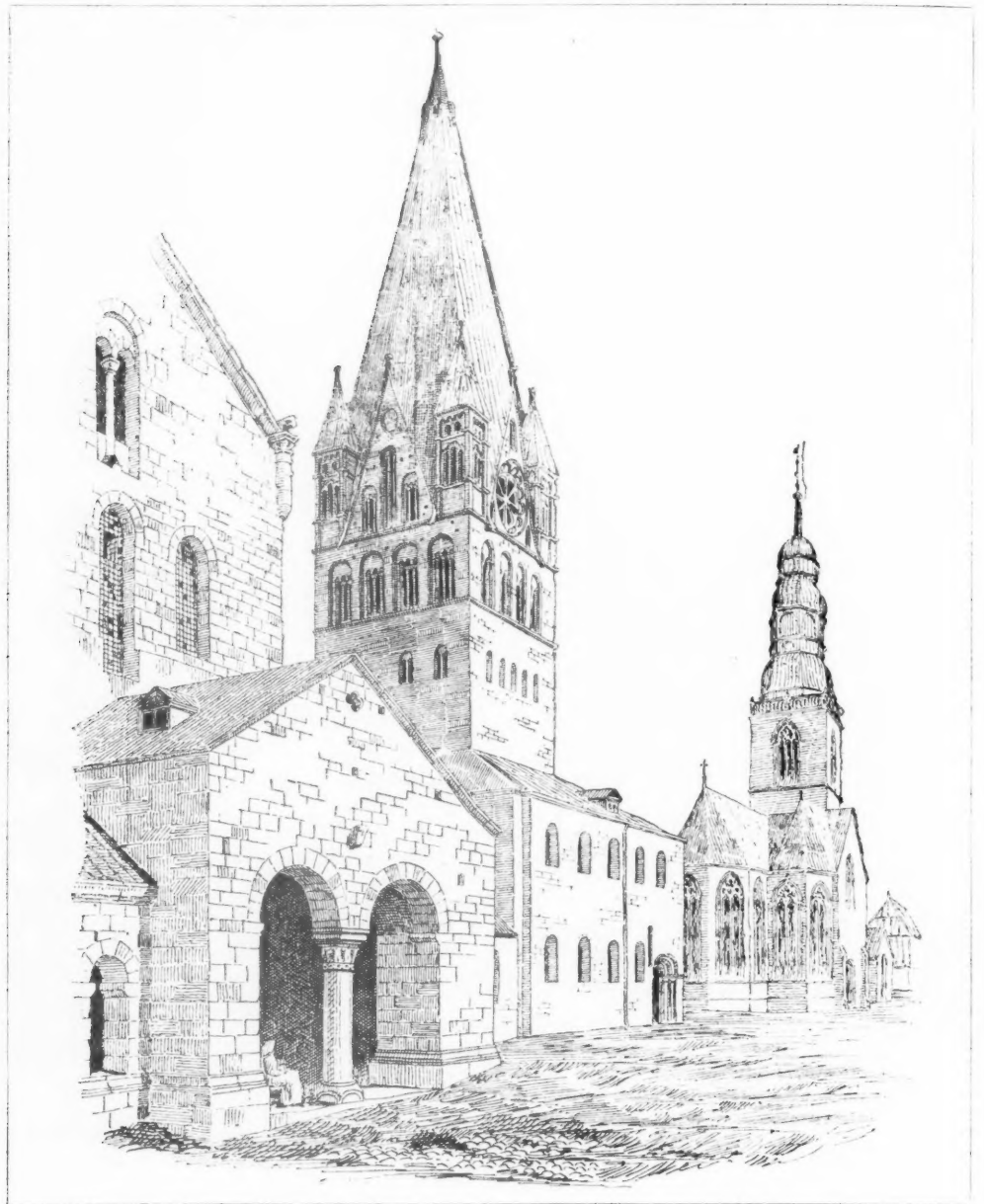


FIG. 12.—ST. PATROCLUS' AND ST. PETER'S, SOEST.

As to the origin of the single apsidal or the triapsidal forms we need not now inquire; but we know that the single apse, with the addition of smaller apsidal chapels, became the normal type of early French work, whilst the triapsidal, without added chapels, was repre-

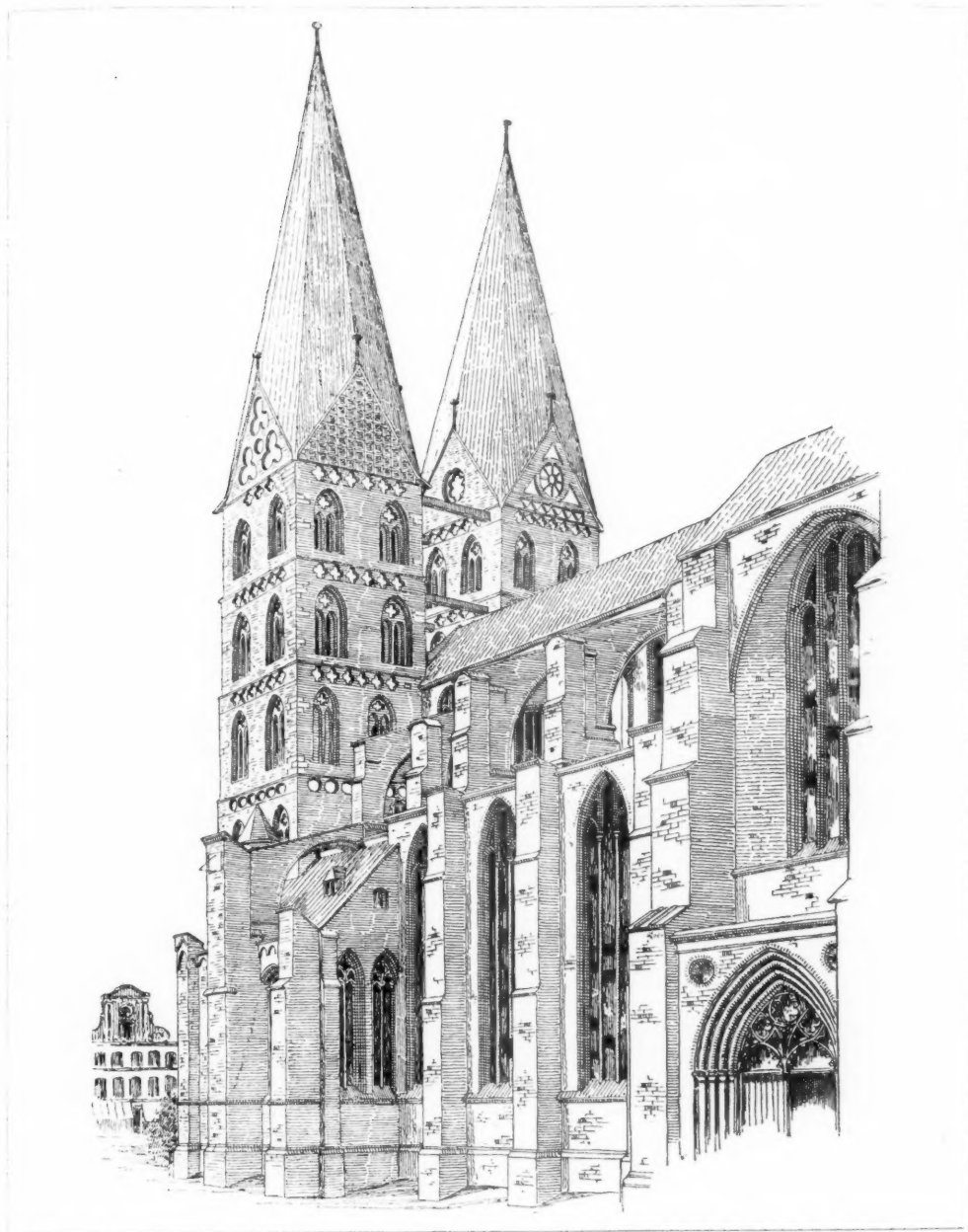


FIG. 13.—ST. MARY'S, LÜBECK.

sentative of the churches of the same date on the Rhine. We may take, perhaps, as the best instances of perfected examples of these types, St. Stephen's at Nevers [p. 481], which was

consecrated in 1095, and the Apostles' Church at Cologne [p. 480], which was completed a little earlier. These churches are, of course, well known to all of us; but I have prepared

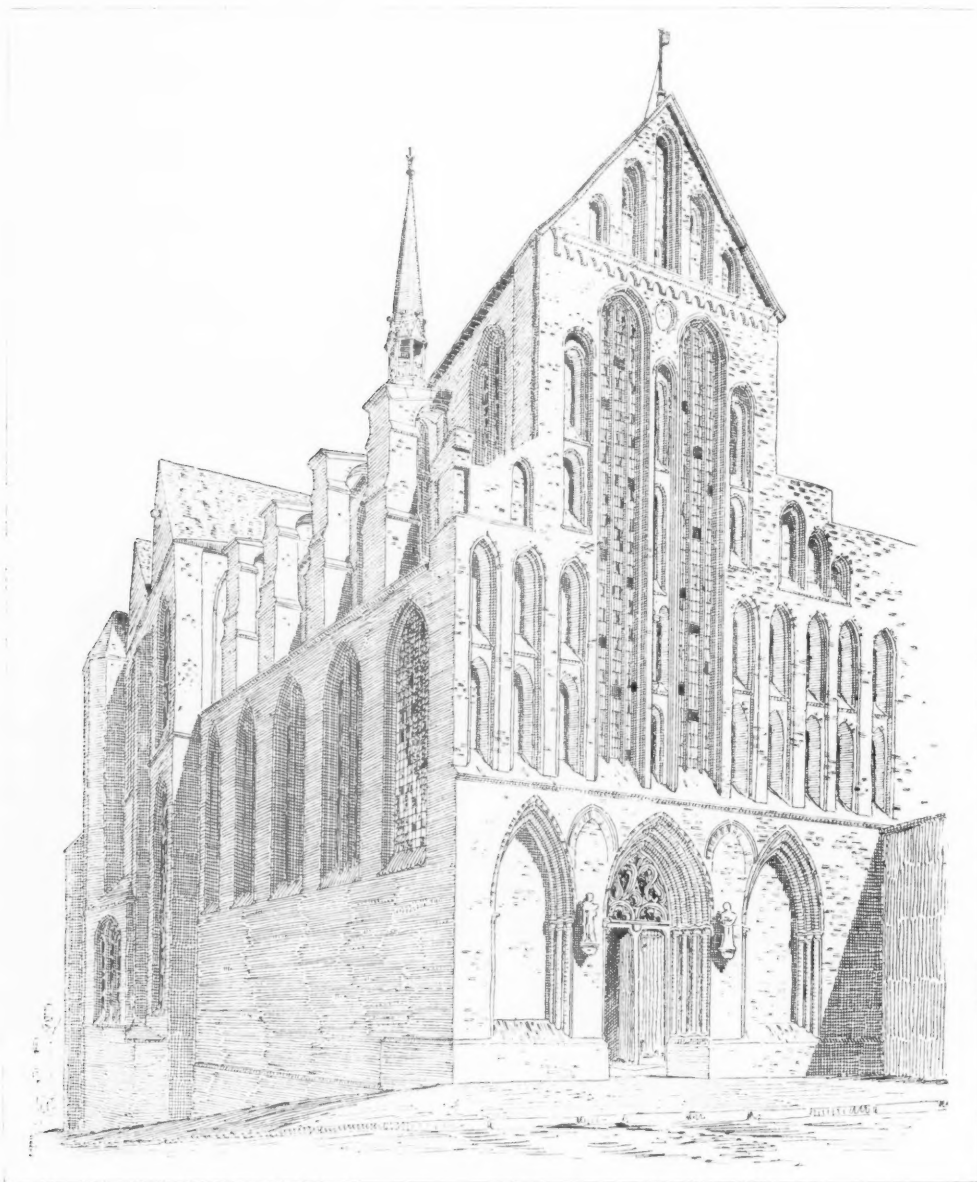


FIG. 14. — ST. KATHERINE'S, LÜBECK.

diagrams of them [p. 479] the better to indicate the essential differences existing between them; and from these it will be seen at a glance that the apse of Nevers is merely the termination

of the choir, to which have been added the chapels, suggesting the future chevet ; whilst at

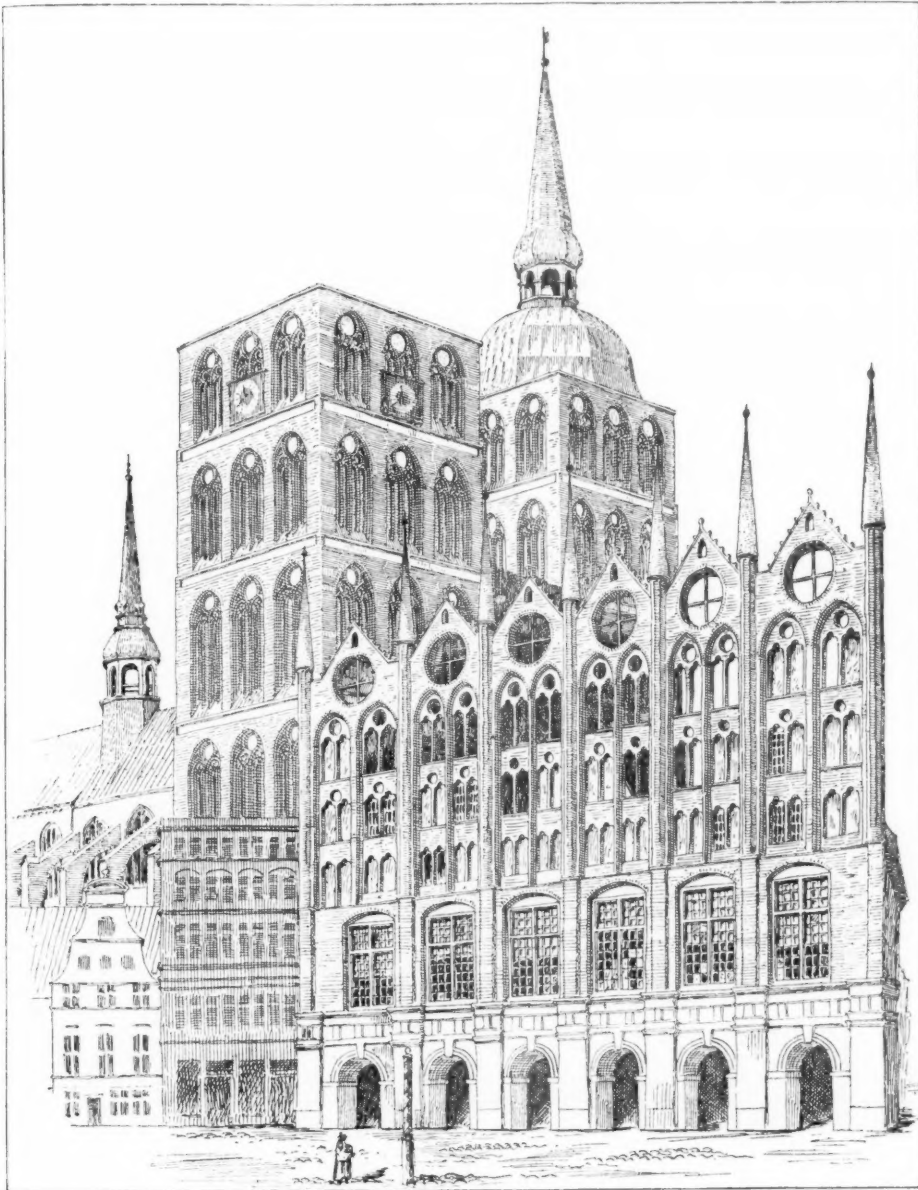


FIG. 15.—TOWN HALL AND ST. NICHOLAS', STRALSUND.

Cologne the three apses are grouped around the choir, and wanted but little development to produce the German form of chevet as at Lübeck. In fact, the French method never varied

from the type of Nevers, but the eastern chapels were always grouped around a single apse; and the German method only varied from the type of the Apostles' Church in Cologne in the number of apses that were grouped around the choir; or, in other words, the French arrangement of the chapels is always around the semi-circle, whereas the Baltic plan is to set its apses, or chapels, against the sides of a square or an octagon.

At the Dom of Lübeck [p. 478], of the five chapels round the east end of the choir those to the north and south open squarely on to the aisles, with the result that the westernmost set of buttresses radiate from the centre of the octagon towards the west, a feature common through-

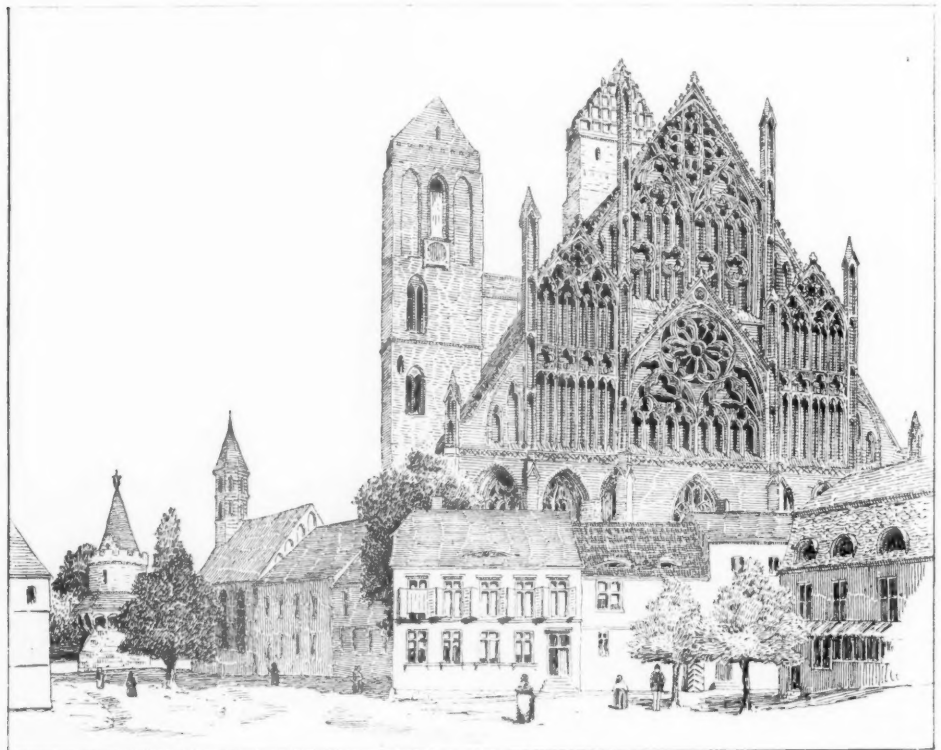


FIG. 16.—EAST GABLE, PRENZLAU.

out the Baltic provinces, but, to the best of my belief, found nowhere in France, although, strange to say, existing in Westminster Abbey. I believe the earliest and simplest complete example of this peculiar arrangement of the North German chevet is the Dom of Schwerin, which was building from 1248 to 1327, and contemporary, therefore, with Cologne and Westminster. Its arrangement is perfectly symmetrical; the five chapels are all of the same size, the north and south opening squarely on to the choir, and the western buttresses radiating from the centre of the choir westwards.*

Although the actual connecting links between such a church as that of the Apostles' at Cologne and those of Lübeck and Schwerin cannot be pointed out, it is easily seen that there are all the elements of the earlier example contained in the later. The position of the western-

* See sketch plan of Schwerin in Essenwein's *Norddeutschlands-Backstein-Architektur*.

most chapels, or apses, always remains the same with their radiating buttresses, whilst the intermediate chapels between them and the eastern one are merely an enlargement of the turret spaces of the Apostles' Church, or the square chapels in the meeting-points of the apses of St. Mary in the Capitol completely developed. The arrangement of the chapels of St. Peter, Malmoe [p. 478], is of the same character, and, with but slight modifications, it became the normal type of the chevet throughout the Baltic provinces.

But the chevet never entirely destroyed the triapsidal arrangement, which survived until both were superseded by an altogether different eastern termination of later date. In St. Nicholas', Anklam, and St. Katherine's, Lübeck [p. 478], the choir is terminated by three polygonal chapels; while at the Cathedral of Linköping the choir, erected by Germans late in the fourteenth century, is finished with three large polygonal chapels applied to the three sides of the irregular octagonal eastern termination.

One effect of the retention of this triapsidal, or quasi-triapsidal, arrangement was the omission, or reduction to insignificance, of the transepts. The north and south apses originally were the arms of the cross; and when they became reduced in size so as to form part of the group of five chapels, the transeptal form was forgotten, or only retained to break up the aisle roofs without affecting the ground plan, as

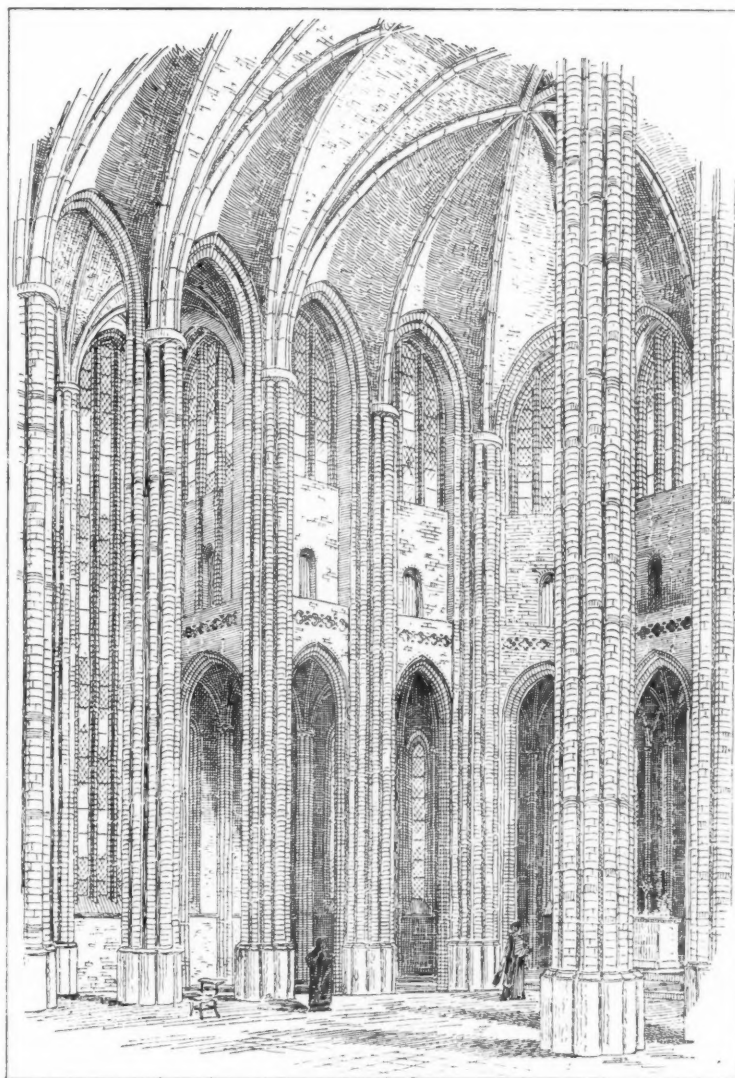


FIG. 17.—CHOIR AND TRANSEPT, ST. PETER'S, MALMOE.

at St. Peter's, Malmoe, and St. Mary's, Lübeck. In France or England the chevet never superseded the transepts, and this is but an additional proof that the French chevet grew only out of the apse, independent of the transept, whilst the German was an incorporation of the apse and transepts, which assumed an accidental likeness to the chevet form. Although the transepts were so commonly omitted in many of the churches where the clerestory was preserved, the architecture of the east end was generally more ornate than the rest of the work. This is well seen in the great Church of St. Mary, Stargard [p. 491], where, although the lines of the string-courses, arcades, and groining are kept throughout, the treatment of the two parts of the church is completely different. A feature in the choir of this church must, if its date be correct, as given by Kugler, early fifteenth century, be due to Southern influence;

for, I think, only here and at Milan Cathedral is to be found an arrangement of niches round the great piers under the capitals.

I have already mentioned that the peculiarity of the westward radiating buttresses is only to be found, outside the Baltic provinces, at Westminster Abbey; but I would not in the least suggest that this is due to Northern influence. At the same time, this peculiar feature—the greater width across the chapels than across the choir, also very German, the eccentric and perfectly un-French plan of the chapels (six sides of an irregular decagon)—associated with the fact that at the very time Westminster choir was building, Henry III. was permitting the Hansa League to erect its storehouses in London, all taken together form a coincidence at least remarkable.



FIG. 18.—ST. JOHN'S, STETTIN.

FIG. 19.—NEUCHÂTENBURG.

Although in the Baltic style the arrangement of radiating chapels had been worked out in its own way, and was for long an essential feature in the more important churches, side by side with it was growing up another characteristic form which eventually led to its almost total abandonment—I mean the gable. In French buildings the gable never assumed very great importance, but in German architecture it became a prominent feature; and in the formation of the towers and spires of the early buildings it played a leading part. Of the way in which the spire form became gradually perfected we have the well-known examples of Paderborn [p. 483] and Soest [p. 484], for the earliest periods, which afterwards became stereotyped in the forms we see at Lübeck and Lüneburg and throughout the Baltic provinces during the best periods of the style. But the gable alone was afterwards preferred to the spire, and the architects adopted the simple double-gabled saddle-back tower through all the last phases of the style. By the omission of the clerestories, and construction of the aisles of equal height, the gables of the churches became of enormous size, and these presented

so wide a field for the panelled decoration so dear to the Baltic artists as to lead gradually to the extinction of the chevet altogether. One of the finest examples of the transition is the east end of Prenzlau [p. 488], where the three aisles are terminated with shallow apses grouped together outside and gathered over so as to bring the upper surface of the gable to a level, which is covered with intricate tracery, all in brick, standing free from the surface of the wall, and producing a most rich effect in light and shade. In a later example at Neubrandenburg the gable is as richly covered with tracery, and the apses have been altogether omitted.

Of gables at the west end of the churches, where there were no towers, perhaps the most complete and satisfactory example is that of the Church of St. Katherine at Lübeck [p. 486], which was rebuilt in 1531. Here there are no sham walls or meaningless tracery spread over the surfaces, and although the two great windows may seem excessively lofty and attenuated, yet they are no larger than required to light the interior, and their peculiarities are but characteristic of the brick manner of construction. So fond were the Baltic architects of the effect of these lofty mullions that they frequently prolonged them downwards over the blank wall-space which concealed the aisle roofs, as at St. Nicholas', Stralsund [p. 487], and St. Peter's, Malmö [p. 482]; but the difficulty of supporting such thin and lofty erections in brickwork, especially where they carried tracery above, resulted in the frequent substitution of two tiers of windows in the same wall-face, suggesting, from the outside, the gallery of a dissenting chapel, as at the Church of St. John, Stettin [fig. 18, p. 490], and St. Mary's, Stargard [fig. 20].



FIG. 20.—ST. MARY'S, STARGARD.

So enamoured of the gable form did the architects of the style become that it was considered in itself a decoration, and house-fronts, gate-towers, and roofs of all sorts were finished with gables. Where this was a natural termination to a roof, or where fair opportunities for gable terminations were created, as at Neubrandenburg or Bruges, the treatment was legitimate and satisfactory; but where, as at St. Katherine's, Brandenburg, or the fronts of the great Town-halls of Lübeck and Stralsund [p. 487], the gabled fronts were merely a screen-work, solid or pierced, bearing no relation to the roofs behind, they became not only unmeaning, but ugly.

Whatever the demerits of brick as a building material, from an architectural point of view, may be, in one particular it had great advantages over stone. It was too inexpensive

to suggest for its saving the use of a cheaper and commoner ingredient. Thus, in the great and lofty piers which are found throughout the Baltic provinces, we find they are built solid of one homogeneous material, and not, as were so many of our own mediæval piers, of rubbish faced up with a thin shell of stone. These great brick piers are a very noticeable feature in the style, and are most marked in those churches where the nave and aisles are of equal height. They are frequently richly moulded, as at St. Nicholas', Stralsund [fig. 21], and Neubrandenburg [fig. 19, p. 490], but the more usual form is a simple octagon.

At first the rich decoration of the wall-surfaces by deeply moulded and traceried arches, although in no way arising out of the construction, produced a very ornamental effect; and where assisted by glazed bricks of various colours, as at St. Mary's, Stargard, the Town-hall, Hanover, and other places, it was often beautiful. These arches, in the lightness of their tracery and their slender mullions, may indeed, in a degree, have suggested such light arcading as the double tracery on the west front of Strasburg Cathedral. The enriched fronts

of the barbicans of Neubrandenburg, with their elaborate foliations and crocketed gables, however incongruous such decorations may appear in the works of a fortification, are architecturally most satisfactory; but the reverse is the case in the great church of the same town, where the gables and spire are covered with meaningless attenuated tracery bearing no conformity to the parts of the building to which they are applied. From the cheapness of the materials used, and the facility the builders acquired in dealing with this mode of decoration, it quickly degenerated into a series of panels of arches or circles, sometimes moulded and cusped, but generally plain, often having the background covered with a coat of plaster for painted armorial decorations. This panelling is found throughout the Baltic provinces repeated on towers, churches, and houses in a wearisome manner. How far the flint-

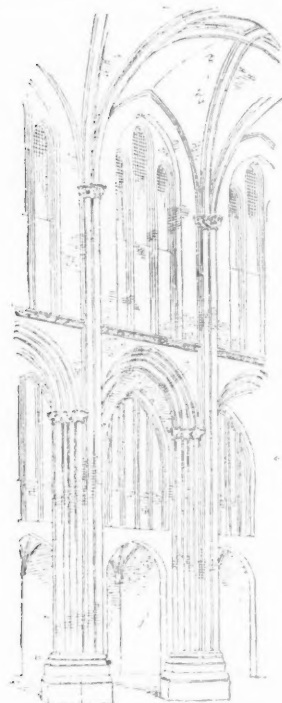


FIG. 21.—ST. NICHOLAS', STRALSUND.



FIG. 22.—ST. JAMES', STRALSUND.

work arcading of our eastern counties may have been suggested by this, one cannot say, but in many cases it produces an equally monotonous effect.

As the Gothic forms of the Baltic style gradually gave way before the Renaissance, these two principal local features—the gable and the arcading—assumed increased importance; and in the lofty house-fronts of the cities, and the huge castles erected in North Germany before the outbreak of the Thirty Years' War, these features in semi-classic guise are the most noticeable. On the pages of Fritsch's great work* a large number of these are depicted; and

* *Denkmäler Deutscher Renaissance*, K. E. O. Fritsch.

the old towns all round the Baltic are still full of beautiful examples of German Renaissance too numerous to mention. It is doubtless due to the attention which has been drawn to them, and to the appreciation of their immensely picturesque qualities, which has led to that revival of Renaissance Art in this country meaninglessly described as "Queen Anne," but which is merely an approximation to that form of the Renaissance practised in the Baltic provinces in the last days of the Hanseatic League.

* * The illustrations from fig. 8 to fig. 22 are reproductions on a reduced scale from original drawings by the author of the Paper.

APPENDIX I.—LISTS OF THE TOWNS COMPRISING THE HANSEATIC LEAGUE AND OF TOWNS IN FOREIGN COUNTRIES ALLIED TO THEM. Compiled from Professor G. Droysen's *Historischer Handatlas*.

1. Towns of the League.

Wendland and Pommern.—LÜBECK, Head of the League. GRIEFSWALD, HAMBURG, ROSTOCK, STRALSUND, WISMAR. Anklam, Colberg, Demmin, Golnow, Grieffenberg, Grimmen, Kiel, Rugenwald, Stettin, Stolp, Treptow, Tribsees.

Saxony.—BREMEN, BRUNSWICK, GOSLAR, MAGDEBURG, Ascherleben, Buxtehude, Eimbeck, Gottingen, Halle, Halberstadt, Hameln, Hanover, Hildesheim, Lüneburg, Osterode, Quedlinburg, Salzwedel, Stade, Uelzen, Wern.

Markland.—Berlin, Brandenburg, Coeln, Frankfurt a. O., Havelberg, Kyritz, Oardelegen, Osterburg, Perleberg, Pritzwalk, Seehausen, Stendal, Tangermunde, Werben.

Livonia.—DORPAT, REVAL, RIGA.

Fellin, Pernau, Wenden, Wolmar.

Sweden.—WISBY.

Calmar.

Netherlands.—Amsterdam, Arnheim, Bolsward, Deventer, Dollart, Elborg, Groningen, Harderwijk, Hasselt, Hin-

delopen, Middleburg, Nimwegen, Staveren, Utrecht, Zwolle, Zutphen.

Prussia.—DANTZIG, ELBING, KOENIGSBERG, THORN. Braunsberg, Culm.

Westphalia.—COLOGNE, DORTMUND, MUNSTER, SOEST.

Bielefeld, Coesfeld, Duisburg, Emmerich, Hamm, Hervord, Höxter, Lemgo, Lippstadt, Minden, Osnabruck, Paderborn, Roremond, Unna, Venlo, Warburg, Wesel.

2. Allied Towns in foreign countries.

England.—LONDON, Boston, Hull, Ipswich, Lynn, Norwich, Yarmouth, York.

Flanders.—BRUGES, Antwerp, Damme, Dinant, Ghent, Ypres.

Denmark.—Copenhagen, Falsterbo, Flensborg, Helsingborg, Helsingör, Malmoe, Roeskilda, Skanör, Svenborg, Warberg.

Norway.—BERGEN.

Russia.—NOVOGOROD, Kowno, Pskov.

APPENDIX II.—THE CHRONOLOGY OF THE HANSEATIC LEAGUE.

B.C.		B.C.	
809	Hamburg founded by Charlemagne.	1253	Damme. Roger of Lübeck and Jourdain of Hamburg obtain special privileges for the League in Damme.
950	Jomsborg, or Jullin, on the island of Wollin founded by Harald Gormson.	1259	London. Henry III. confirms the privileges of the League.
979	London. Privileges granted by Ethelred to German merchants to trade there.	1272	Novogorod. Storehouses erected.
1143	Lübeck founded.	1276	Novogorod. Joins the League.
1150	Novogorod established as a free republic.	1278	Mons. Storehouses erected.
1158	Lübeck ceded to Saxony.	1281	London. Troubles between the German merchants and the citizens as to the cost of repairs to Bishopsgate.
1163	The Oldenburg bishopric transferred to Lübeck by Duke Henry of Saxony.	1348	The League attacks Denmark.
1164	The Dom of Lübeck consecrated.	1361	Wisby destroyed by the Danes. Consolidation of the League by the Danish War. (From this time the assemblies of the League become regular.)
1177	Jomsborg destroyed.	1367	The League meets at Stralsund.
1190	The Teutonic Order founded by three knights of Bremen and two of Lübeck.	1370	Peace of Stralsund by treaty between the League and Waldemar of Denmark, which "induced close relations between the League and the Teutonic Order." (At this time the League was at the height of its power and embraced 64 confederate and 44 allied cities.)
1209	Stralsund founded.	1395	Treaty with Denmark when Albert surrendered to the League.
1225	Wisby. First treaty made between the German merchants resident here and the German traders from mainland.	1426	War between the League and Denmark.
1226	Lübeck declared a free imperial city by the Emperor Frederick II.	1448	War between the League and England.
1227	Lübeck attacks the Danes in the battle off Bornholm.	1455	Bergen. The German merchants attack the king's governor and burn him and his men in a church, by which the influence of the League in Norway is much increased.
1234	Lübeck destroys Danish naval supremacy in engagement at the mouth of the Trave.	1474	The privileges of the League in England restored.
1241	Hamburg and Lübeck enter into treaty to protect the roads from Travemunde to the Elbe. (This is regarded as the date of the complete establishment of the Hansa League.)	1477	Novogorod captured by the Russians, and the League ejected.
1250	London. The Hansa storehouses erected.		
1250	Bergen. Treaty made with Hakon of Norway for establishment of League in Bergen.		
1252	Bruges. Storehouses erected, and the League as "Merchants of the Roman Empire" established in Flanders.		

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| 1479 London. Bishopsgate rebuilt by the German merchants.
1537 Lübeck. Fall of the Bürgermeister Jorgen Wollenvever. (From this time the power of Lübeck rapidly decays.)
1550 The Kontor of Boston suppressed. | 1551 London. The German merchants collect materials for the repair of Bishopsgate.
1552 London. Privileges of the League revoked.
1578 The League abolished in England by Elizabeth.
1619 Outbreak of the Thirty Years' War and gradual decay of the supremacy of the League. |
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DISCUSSION OF MR. TAVENOR PERRY'S PAPER.

MR. R. PHENE SPIERS, F.S.A. [F.], said that it was nearly thirty years ago since the reader of the Paper, who was the first Pugin Travelling Student of the Institute, stated that he would select for his tour some cathedral town and the churches in its neighbourhood, that by visiting the two together he could see what influence the cathedral had on the surrounding buildings. Mr. Perry in that year (1866) took the cathedral of Durham, and made an elaborate and careful study, which was published in the *TRANSACTIONS*, and was of considerable value. He (Mr. Spiers) had on one or two occasions since suggested to the Pugin Students that they should follow a similar system to that originated by Mr. Perry; but, he was afraid, without success. It would, he thought, be advantageous if it were pointed out that if a student would select some particular county, and find out the influence which a cathedral, or other large structure, had upon the surrounding buildings, it would be of great value, as exercising not only the eye but the brains of the young student. Mr. Perry evidently still carried the same idea in his mind, and during a survey of many years had produced a most valuable and suggestive paper—so full of suggestion that he (the speaker) ventured to go a little bit farther in the same direction, in the hope that others might be induced to visit the Baltic provinces. He himself had visited other towns not mentioned or described by Mr. Perry, and it might be interesting to say a few words on their buildings, so he had brought a few drawings illustrating them. The Marien-Kirche at Dantzic was an interesting church, although its plan was of an entirely different character, with its square east end, from those Mr. Perry had brought forward. It was worth attention however from the point of view that it was begun under the direction of the Knights of the Teutonic Order, to whom Mr. Perry had referred. The church also was of value, as contrasting in its section with the churches mentioned by Mr. Perry. It was what was known in Germany as a *Hallen-Kirche*, in contradistinction to the *Hohen-Kirche*—that is to say, instead of the centre aisle or nave being double the height of the aisles, which was the usual arrangement in most cathedrals, all the three aisles were of the same height; and as the church itself was of considerable magnitude—namely, about 350 feet long and over 100 feet wide, with a vault 98 feet high (the height of Westminster Abbey)—the stupendous effect and grandeur of the

great hall might be imagined. A similar arrangement was found in the cathedral of Vienna, and it was possible that the influence there and the fact that a German architect was employed led to the same system being adopted to a certain extent in the cathedral of Milan, the height of nave and aisles not being quite of the same dimensions. Though the effect was finer than the more usual treatment, it had one defect—that comparatively little light was admitted to the centre portion. In Milan that was especially the case, because there were double aisles on each side, and the small clerestory windows existing there were of little value. The castle of Marienberg, which was within a few miles of Dantzic, was especially interesting as being the seat of the Master and Knights of the Teutonic Order for 154 years, from 1303 to 1457. There were portions of an older castle existing, dating from 1276, when they came there from Marburg. He had not a general plan of the Schloss, but that which was most interesting to architects would be the *Mittel-Schloss*, built between 1306 and 1350, in which were found the great halls where the conclaves were held. He had a plan showing those halls, the most important being a square hall with fan vaulting carried by a pillar in the centre—a pillar which the Poles tried to knock away with a cannon-ball when they were besieging the place, in the hope that it would overwhelm the Grand Master and all his Knights in conclave. The stone tracery which was introduced into the windows of the Great Hall was rather suggestive of a Venetian influence; and it was very possible that Venetian masons were sent for, to execute and carry out that work which was foreign to the usual German style. The *Mittel-Schloss* was of great extent, and included an important chapel with a porch, to which the title of "Golden" had been attached—from the great richness, he supposed, of its decoration. It was, he thought, one of the few, if not the only example of carved brickwork in Germany. Going back to Mr. Perry's Paper, what he had meant to point out was that the principle of the chevet was of German origin, and not French. Looking at his diagrams, there seemed to be some reason for that theory. Mr. Perry at first seemed inclined to agree that there could not have been much Hanseatic influence in Westminster Abbey, but afterwards he dwelt a little on it, and fancied there might have been some connection between the two—the chief reason being the influence of the League at the time when the Westminster chevet was being

built. There was, however, another reason which might be given for that peculiar arrangement and the existence of the western buttresses. The first building which was added by Henry III. in 1220 to Edward the Confessor's Church was a Lady-chapel—the largest Lady-chapel, he believed, at that time existing. It opened to the church through an arch 30 feet wide, and, as the eastern wall had been found close to the east end of Henry VII.'s Chapel, it showed that it must have been of extraordinary length. It would seem that when, some twenty years later, he determined to build a chevet in imitation of those which were being built in or added to all French cathedrals, and notably in that of Amiens, he determined to take the same width of opening of arch for the other chapels as for the one he had already built, that being 30 feet, as against 25 feet at Amiens. It naturally followed that by the time his architects got round to the third chapel on each side, it was already on the west side of the circular apse of the choir, and that accounted for the western buttresses. It was an accident, therefore, that the same feature should exist in Lübeck and in Schwerin. At Amiens there were seven chapels instead of five as in Westminster, and the westernmost chapels were in a line with the first transverse rib of the apse. On the previous Friday a Paper had been read before the Architectural Association on "Practical Notes of Travel," and the author, Mr. Bolton, gave some advice with regard to France and Italy and Spain. He had, however, altogether forgotten Germany; and it seemed, indeed, that very few students ever went there. He (Mr. Spiers) had often to advise young students as to their tours abroad, but they never made inquiries about Germany. Therefore, if Mr. Perry's Paper did nothing more, it would be a considerable advantage in pointing out the interesting features to be found in the North German churches. It was many years since he (the speaker) was there, and his visit was followed afterwards by a tour in the East, which eclipsed all he had seen before and made him forget a great deal that he saw in Germany; he had, however, paid another visit three years ago and studied the churches at Paderborn and Soest, and they struck him as being most interesting and valuable to an architectural student. Those two, and the cathedral at Münster, which was, he thought, one of the finest and most impressive interiors he had seen, would well repay students to visit. He hoped students would now be tempted to go in the direction of Germany, to study its mediæval architecture, and Mr. Perry's Paper should lead to that end.

Mr. CHARLES FOWLER [F.] said that some forty years ago he had the honour of bringing the subject under discussion before the Institute, and he was glad to find others had followed up the matter, and more efficiently than he was able to

do. The interesting collection of drawings Mr. Perry and Mr. Spiers had brought before them spoke for themselves. One point had not been alluded to by the reader of the Paper—the buildings which were erected in brickwork at a very early period. As far as he knew, there were only two, dating, he believed, early in the twelfth century. Their names were the Schloss-Kirche at Quedlinburg, which was originally part of a very large monastery and afterwards converted into a schloss and residential palace of the reigning sovereign, and the church at Jerichow—a curious name, though it was known to many of them. They were both very large churches, and entirely different in their construction and arrangement from any of the churches that had been referred to. There was not much difference in size—the exact dimensions he could not say—but they were both purely Romanesque in style. They had very large crypts, and were much raised above the level of the remainder of the church. They were constructed, except as regards certain portions of the ornamental work, entirely of brick. They had both of them two large western towers, with a peculiar kind of spire, rather short, with very large gables on each side. Unfortunately, both churches had been terribly restored, particularly at Quedlinburg, where there was a great deal of the original stonework remaining. The reason he particularly referred to these two churches was because they seemed to show the brick influence anterior to the period referred to by Mr. Perry. Magdeburg, a large portion of which was early work, was principally, if not entirely, of stone, probably owing to the circumstance that, being on the river Elbe, the stone was comparatively cheaply procured by water carriage from Upper Saxony. Last autumn he had refreshed his memory by visiting the churches in that neighbourhood, and, to his regret, he found that in almost all cases restorations had been made. They were so well restored that it was exceedingly difficult to know how much of the original work was left. Nearly all the churches in North Germany after about the middle of the fourteenth century were on the plan of the three equal aisles—aisles of equal height—which Mr. Spiers had alluded to. They certainly produced a grand effect by their size, but, he thought, were uninteresting, being simply a great vast space. The details were repeated both as regards piers and arches, and as regards windows, throughout the church. There was one other class of buildings which were very interesting—namely, the great gateways of some of these towns; and Stendal particularly afforded very good examples. A diagram on the screen exhibited one of the gates at Lübeck which was also existing at that time, and he was glad to hear from Mr. Perry that it was still there. The Church of St. Peter was particularly interesting,

because its spire was entirely different in character from those of which illustrations were shown. The early work of the south porch of the Dom at Lübeck was interesting, and was evidently in a much earlier style than the rest of the church. He should like to call attention to the way in which the brick tracery was formed at Tangermünde and St. Katherine's, Brandenburg.

Mr. W. H. JAMES WEALE (National Art Library, South Kensington) said that it was only of late years that attention had been paid to the influence of the art of one country on that of another. He thought that, so far as mediæval architecture was concerned, it was the publication of Villard de Honnecourt's Sketch and Note Book in 1849 that first led to the comparison of buildings in widely separated countries. But personal influence, as evidenced in the points of resemblance between Tournay and Rolduc, Westminster and Drontheim, or Amiens and Koeln, was far less important and far-reaching than that exercised by religious orders, such, for instance, as the Cistercians, as pointed out by Sharpe, and more recently by Enlart in the *Bulletin Monumental*, and Frothingham in the *American Journal of Archaeology*. Mr. Perry had now called attention to the influence exercised at a period when the practice of architecture had fallen into the hands of laymen, by that very important association, the Hansa. The comparison of buildings would doubtless lead to a more accurate knowledge of the origin of peculiar features. Though agreeing in the main with Mr. Perry, there were one or two points to which he must demur. He doubted the correctness of the statement that wherever the agents of the League settled, they indoctrinated the people in the mysteries of brick-making. In Flanders the earliest churches were built of *veldsteen*, boulders found on the surface of the soil, as, for instance, the lower part of the tower of St. Saviour's at Bruges, the church of Snelleghem, &c. Later on, stone edifices were raised under French influence, as St. Martin's at Ipres, the Town-hall at Bruges, &c.; many more from the designs of master-masons from Tournay, Hainault, and Brabant. But at the same time brick buildings were being erected all over the country. He did not know the earliest date of mediæval brickwork constructions in different countries, but excellent bricks were made in Flanders in the twelfth century. And there were many excellent examples of brickwork, such as the hospital of St. John and the hotel of the Gruuthuus at Bruges, and the convent attached to the hospital of the Biloke at Ghent, that would bear comparison with the brickwork of any other country. Again, he did not think that the Town-hall, or more correctly the Halles, at Damme in any way attested the influence of the Hansa. The original building, erected in 1242, had fallen into a ruinous state in 1463, and it was determined to rebuild it. The master-masons of Bruges, Ghent, and other towns

were invited to compete; finally the designs of Master Godfrey de Bosschere, of Brussels, were selected. Tenders for the construction were advertised for, and on a certain day these were opened, and those present were encouraged to offer to do the work at a lower price. Each contractor who made a lower offer had a present of wine, in specie or in equivalent money value, given to him, and finally, when the candle which had been lighted at the commencement of the proceedings went out, the work was entrusted to the lowest bidder. In the end, as had been the case in this country in our own times, the result of the mode adopted proved unsatisfactory. The townsfolk were not satisfied; there was a lawsuit and an arbitration. He had been much struck with Mr. Perry's remarks as to the peculiarity of the planning of the apsidal chapels of the Cathedral at Lübeck. If he was not mistaken—but, as he had not been able to refer to the plan in Mr. Verhaegen's Monograph, he must speak under correction—the five chapels round the apse of St. Saviour's at Bruges were grouped much in the same way; now these were designed in 1482 and erected by John van den Poele, who in 1478–81 had built the factory of the Hansa at Bruges, a splendid edifice, ruined in the last century. He also built the well-known Palais-du-Franc at Bruges.

Mr. H. W. BREWER said that it always struck him, in connection with church architecture in Germany, that there seemed to be two very distinct kinds of churches. One was built in the dominions and under the influence of the "Ecclesiastical States" and the "Prince-Bishops"; the other was a class of church built in the "Free Towns." Now, the churches built by the Prince-Bishops were totally unlike those built in the Free Towns; and the reason was that the churches built by the Prince-Bishops required many chapels, as they were served by a number of priests, whereas the churches in the Free Towns were built to hold very large congregations served by a few priests. Hence it was that what was called the "Hallen-Kirche" was found much more frequently in the towns that were non-episcopal than in the episcopal towns. For instance, at Cologne, Bamberg, and most of the other episcopal towns, the churches as a rule had clerestories, transepts, a number of chapels, and generally more than one apse, whereas the churches built in the Free Towns simply consisted of vast halls, with the aisle sometimes carried round the apse, and sometimes breaking off short and leaving a single apse. It was very puzzling to understand, at times, the German arrangement of apses. Sir Frederic Leighton, in his recent Address to students of the Royal Academy, found great fault, and justly so, with the apse of the Cathedral at Augsburg. But although the apse of the Cathedral at Augsburg was very ugly, it was very instructive, because the architect was evidently trying to combine the square east end

and the regular chevet. There were two architects at work upon that apse. The first planned the arches round the apse the same width as those of the choir. As the latter were very wide, it allowed a very slight cant for the apse arches, so that they appeared almost to give the church the effect of a square-ended building; but, by an arrangement of the vaulting, taking a square bay from each of the three bays and the apse, he got an alternation of square bays and triangular ones, and that led to his being able to arrange nine chapels round the chevet of the apse. So far so good; the idea was one worth considering, and the man had certainly an idea in his head. But the architect who succeeded him simply made the whole design ridiculous by putting in a huge east window in one bay, and leaving the other bays without windows, except little holes very high up in the vaulting. He also stopped the vaulting shafts which were commenced by his predecessor, and therefore left the apse as it was now, one of the ugliest works carried out during the Middle Ages, though if the original architect had carried out the design, the arrangement would have been very interesting. No doubt he intended to have had two windows in each bay, which would have got over the somewhat flat effect of the great bay in the centre. With regard to the plastering and painting on brickwork, he (the speaker) had come across some very remarkable examples of it in Germany, and the funniest of all were on the walls of Ingoldstadt. Ingoldstadt, when he saw it some fifteen years ago, retained the whole of its walls, and nearly all its gates and the towers, and the walls had absolutely painted machicolations along them! There were no real machicolations—simply a plain surface; under that the rest of the walls had been scored out like stone. One fact he would mention, which strongly corroborated the view of Mr. Perry, about the use of brickwork in London. When Fitz-Jocelyn, the Mayor of London, in the year 1477 restored the City walls, he found that the walls all round by Bishopsgate and Cripplegate were in a very bad condition, and he heightened them and added an embattled parapet. Now, although the old walls were of stone, he built his parapet and additions of red brick, and those red-brick additions and parapet were shown in some very interesting engravings now to be seen at the Guildhall. From this he should assume that Mr. Perry's idea that Bishopsgate itself was built of brick might be correct. It was a curious thing that the inhabitants of the Steelyard should have had Bishop's Gate to take care of, because it was out of their district, and the nearest foreign settlement to Bishop's Gate was not that of the Germans, but of the Flemings. The Flemings had a settlement in Broad Street, the Spaniards also, and the Spanish Ambassador lived there. A singular thing took place at the time of the Reformation. When

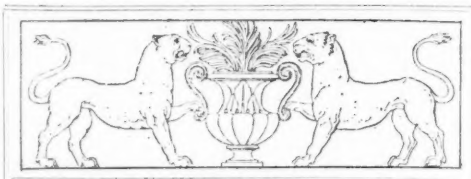
the Augustinian church was closed it was given over to the Flemings, as a Flemish Protestant church, and remains so till this day, showing that the Flemish colony was still in existence in that part of London at that time; and they were so much nearer to Bishopsgate Street that it was strange that Bishopsgate Street was not more under their charge than that of the Germans. He should like to know whether any one had been to Frauenberg, because he had seen a view of the Cathedral of Frauenberg, and it seemed a very remarkable church; and as Frauenberg was the only German Prince-Bishopric that existed in the extreme north of Germany, it would be interesting to know how far it followed the usual Baltic type of church. From the view he had seen he could not make out whether the cathedral was of brick or whether it was of stone. [Mr. SPIERS remarked that it was brick.] That was a very singular fact, because, if so, it was the only brick cathedral he knew of in Germany that was erected under the auspices of the Prince-Bishops.

Mr. ARTHUR S. FLOWER, M.A. [A.] said he should be glad if Mr. Tavenor Perry would say a word or two more as to the reasons which had induced him to attribute English brickwork to German or Hansa influence. He had given several most interesting and curious coincidences, but it would be still more interesting if he could tell them, as possibly he might be able to do, that he had in the course of his reading come across any definite proofs of influence—either that the Hansa merchants imported bricks, or taught the art of brickmaking, or in any way influenced the trade. So far they had coincidences, but had not got much beyond *post hoc, ergo propter hoc*. He did not wish at all to traverse Mr. Perry's conclusions, but he thought if he had any further data to give, it might establish those conclusions more satisfactorily.

THE PRESIDENT said they would all agree with him that the Paper Mr. Perry had been good enough to read was one of very great interest and full of suggestiveness. Mr. Perry had apologised at the outset for giving an historical sketch of the Hanseatic League. Such apology, he thought, was unnecessary, as it was most interesting to recall the circumstances of the foundation of the League; and it led them to reflect on one moral of the Paper—the intimate connection between commerce and architecture. Originally a small association of merchants, the League ultimately became an association of great cities, spreading its influence and exercising political power not only within its own bounds, but in foreign states. The connection between commerce and art was direct and remarkable. It had been illustrated over and over again in the world's history, and nowhere more than in their own country—the greatest commercial power, he supposed, that the world had ever seen—spreading its influence not

only at home, but to the most distant ends of the world. How much, then, did it behove them, as architects, to realise the influence that their art might exercise! A league consisted, after all, of individuals, and if each architect composing what they might call a League of architects in this country—the Royal Institute of British Architects, and those outside—would only realise this, that they design not merely for their own delectation, not merely for indulging their own crotchets and fancies, but that their designs must have an influence for good or for evil on their own day and generation, and not only so, but on succeeding generations—if they would only realise this, they would, he thought, be more careful in the designs they sometimes produced.

MR. J. TAVENOR PERRY [A.], in returning thanks, said that, as the subject was one in which he took a deep interest, the labour of the preparation of his Paper was a pleasure. In reference to Mr. Spiers's question as to the frequent omission of the surrounding aisle at the east end of German churches, he did not regard this as an element in the essential differences which he believed existed between the chevets of the Baltic provinces and those of France. Mr. Charles Fowler had mentioned the very early churches of Quedlinburg and Jerichow, which were very domical in their vaulting; those in their design must have been influenced by the buildings of Hildesheim or Cologne. The gateway, known as the Holsteinerthor, at Lübeck, of which Mr. Fowler had exhibited a drawing, was, he was happy to say, still standing; and of the great gate towers, with their barbicans, at Neubrandenburg, which were perhaps the finest in North Germany, three had been preserved. Although Mr. Weale disagreed with his views as to Damme, he was glad to hear from so high an authority his belief in the Hanseatic influence on the plan of St. Sauveur at Bruges, an influence which he (the speaker) had always suspected, but had not felt sufficiently sure of to mention. As to the painting upon brickwork, there was an instance of that in their own country—at Tattershall Castle. There was a great deal of brick groining in Tattershall Castle, and this had been plastered over, and brick joints painted on the top of the plaster, following almost, though not quite, the line of the brickwork underneath. As to the question of bricks coming from abroad, he had been careful to say, with regard to Hull, that the bricks were made near Hull; but a great many of the bricks used in Sandwich and in the beautiful east window of St. Mary's, Sandwich, which he saw thirty years ago—but which was destroyed shortly afterwards—were imported from Holland. Mr. Brewer had referred to the Church of Austinfriars as being near Bishopsgate, and being a Flemish church. It was, he believed, used by the Germans, and was always known as the Dutch church, Austinfriars.



CHRONICLE.

THE LONDON COUNTY COUNCIL.

Conference with the Bridges Committee.

On the 23rd inst. a deputation from the Art Committee, consisting of Messrs. Alfd. Waterhouse, R.A. (Chairman), Messrs. W. D. Caröe and E. W. Mountford (Hon. Secs.), Messrs. J. M. Brydon, H. Romaine-Walker, and G. Sherrin, accompanied by the President, Mr. J. Macvicar Anderson, waited on the Bridges Committee of the London County Council. Mr. Alma Tadema, R.A., and Mr. Ernest George were unavoidably prevented from taking part in the deputation, which was introduced by the President, who explained that it consisted of some of those whose function it was to advise the Council of the Institute on all matters relating to the purely artistic side of architecture; and that therefore, when a work of such magnitude as a new bridge at Vauxhall was in contemplation, it was natural they should have something to say on the matter. He assured the Bridges Committee that the deputation attended in no spirit of interference, but purely to urge from an artistic point of view that the bridge should not merely be structurally successful, but æsthetically beautiful. He hoped the London County Council and their advisers might derive inspiration from the noble monuments of a former generation, such as London Bridge and Waterloo Bridge, rather than from more modern bridges, such as Battersea.

Mr. Alfred Waterhouse, R.A., said that its bridges ought to be among the most attractive features of London's great waterway, and that, though this might be said of the older structures, a great falling-off was to be noticed in the newer ones, and so great a falling-off in the latest, speaking only of those from Battersea downwards, that they might be classed among the ugliest and most ill-considered of such structures. The Art Standing Committee rejoiced to see the London County Council taking up such an important matter, and trusted that they would inaugurate a return to those old principles of bridge-building in which beauty of line and monumental character were sought for, and all tawdry and meretricious ornament (so-called) avoided. A bridge across so wide a river must necessarily be an expensive work, and deserved infinite study in all its details to make it as perfect as possible, though not necessarily to add to its expense. Rennie in his Waterloo and London Bridges, and Mylne in his

old Blackfriars, set an example of how worthily our noble rivers might be spanned. It seemed to him a mistake to paint iron bridges in bright and gaudy colours. The grey tones of London architecture had something very attractive about them, though due, it might be, to smoke. Such tones were destroyed by the juxtaposition of crudely bright colours. An illustration of this existed in the effect produced upon the Houses of Parliament by the pea-green of Westminster Bridge.

Mr. J. M. Brydon endorsed the views of the previous speakers, and urged the paramount importance of such a structure as a bridge across the Thames. He specially pleaded that it should be of a monumental and architectural character rather than a simple feat of engineering. Without any desire to dictate in any way to the Committee, he asked them to give the preference to stone as the building material—at any rate for Vauxhall Bridge—and called attention to the design of old Blackfriars Bridge as entirely suitable for the proposed work and of great architectural merit, it having been designed by Robert Mylne, an architect of the later half of the eighteenth century. As it might be said that large enough spans could not be obtained with a stone bridge, Mr. Brydon pointed out that the span of the centre arch of London Bridge being 150 feet, and the arches of Waterloo Bridge 120 feet, the spans at Vauxhall need not be greater, as anything that would pass under the two existing bridges would, of course, pass under a new one of the same size. He suggested that, as London Bridge had five arches and Waterloo nine, the new Vauxhall Bridge might be constructed with seven—the centre arch, say, 140 feet wide. He also called attention to the beautiful curved line of the roadway of London Bridge and old Blackfriars, and hoped that this would be followed, rather than a slope up to a point in the centre, like the new bridge at Putney, as a great part of the effect of the older bridges was due to their beauty of line in this respect. Then again, he was anxious for it to be understood that in pleading for an architectural bridge the Art Committee did not mean merely an ornamental one. On the contrary, what they desired to see was a simple, stately, and dignified monumental structure that should be in every way worthy to rank with the two noble bridges lower down the river, and with its position on the waterway of the richest city in the world. With regard to the relative cost of iron and stone, Mr. Brydon said he was aware that the latter was the more expensive, but even that might be modified by constructing the piers and arches in granite and the remainder in Portland stone. And in any case he hoped cheapness would not be the first consideration, but rather the desire to make the most of a great opportunity by a noble addition to the monuments of London.

Mr. W. D. Caröe, M.A., said that, in venturing to add a few words to what had already been said, he would not trespass upon their time by treading in precisely the same paths as those taken by Mr. Waterhouse and other speakers, except in so far as to say how heartily he concurred with their views as to the architectural importance which attached to a bridge, in the heart of the metropolis of the Empire. Such a structure had a public importance, as an architectural monument, equal to that possessed by a great cathedral, or by such buildings as Somerset House, the Bank, the Exchange, or even the Houses of Parliament. In no other structure was there such an opportunity of bringing wholesome beauty into the practical out-of-door lives of the people. He asked to be permitted to approach the question briefly in the consideration of the more recent additions to London bridges—as to how far they had fulfilled the standard indicated, and which he was confident the Council felt with the deputation ought to be aimed at. He did this with less reserve because the London County Council, among the many duties into which it had entered, had not been responsible for any of the bridges to which he should refer. He would only briefly allude to the Tower Bridge by saying that that was in no sense what he meant by a simple and dignified architectural bridge. He objected to the Tower Bridge in the strongest manner possible. The predecessors of the Council, the Metropolitan Board of Works, could rightly claim all the credit, and it was a great deal of credit, for their admirable copy of Rennie's London Bridge at Putney. That bridge had all the simplicity a bridge across the Thames should have, and where there was so much to admire he would not venture to criticise some points of detail where he thought it erred in design, as well as in good masonry construction. Again, the Metropolitan Board of Works left behind it, as a legacy, Battersea Bridge—opened only a few years ago by Lord Rosebery—and the County Council, though bound to bring it to completion, had nothing to do with its design. To that bridge he desired specially to direct the Council's attention. In general outline like Putney, it rose from either side in a straight slope to the centre. All the great beauty of curve which was possible in a rising bridge was thus completely lost, and hard lines were substituted for graceful ones without any practical gain. He would commend to their notice the exceedingly good line of the bridge portion of the Albert Suspension Bridge, much though its ungainliness in every other respect obscured that great merit. The levels of the land on either side of the bridge were virtually the same as at Battersea. Looking more closely to the detail of Battersea, it might be concisely and accurately described as consisting of granite piers of severely classical design, cast-iron arches with ornamental castings

in the spandrels suggestive of genuine Brummagem casting-handiwork at its vulgarest, and perverse corrugated coverings—perverse, because all graceful and natural line of apparent strength in the arches was set at absolute defiance. Over those nondescript arches was found a continuation, in cast iron, of the heavy stone classical cornice of the piers, and then a wondrous cast-iron Arabian parapet, well fitted, doubtless, for a doll's house, or perhaps for a balcony at a Palace of Varieties. But the Battersea varieties had not yet ceased, for, crowning all, they had quasi-Florentine lamps, which, from the proportions and relations they bore to the meagre Arabian pilasters supporting them, and the lengths of wandering gas-pipe supplying them, could evidently claim at least the distinction of having been originally forgotten. Thus far, the bridge aesthetically. In some points of construction not much more could be said in its favour. Referring to the masonry junction of the northern respond or abutment with the Embankment stonework, Mr. Carøe said it was so clumsy and so thoughtless as almost to break the heart of a conscientious and practical mason, who believed in mouldings stopped upon the solid, good coursing and bonding, which the traditions of all great architecture of the past had handed down as essentials of good masonry. He had already alluded to the stone cornice continued in iron to the same section, as though what suited one material would suffice for the other, and he would also ask attention to the junction of masonry of the piers with the Arabian parapet. It was structurally as bad as possible. He had presumed thus to dwell upon the many shortcomings of that remarkable bridge, in the earnest hope that a like discredit should never fall upon London's present municipal administrators as attached to their predecessors in connection with it. The Art Committee, whose members had viewed most carefully all the Metropolitan bridges, were unanimous in the adverse opinion they had formed of that excellent example of what a bridge across the Thames should *not* be. In so prominent and important a situation as Vauxhall—crossing at the vantage point of a mighty sweep of the river—in full view of the Houses of Parliament, they hoped that a stone structure, graceful in its line, refined but strong in its detail, powerful in its simplicity, might take the place of the present bridge. Consisting of nine arches, as it did, and when the ironwork was lost in the distance, it had many attractive points. When seen close at hand, its parapet was a masterpiece of effective simplicity. It should surely be possible to replace it by a simply treated architectural structure of, say, five arches for £380,000, a greater sum, he was informed, than the cost of Putney Bridge, which was several feet longer. If metal must be used as a *sine quâ non*, the deputation would only ask finally that it should

be used as metal, and that it should not ape a stone construction painted gaudy green, as at Westminster. Mr. Carøe produced a photograph of the new bridge at Mayence in illustration of this point, where ironwork, though in arched form, which was generally objectionable, was here simply applied, while the stone piers and lamps were excellent.

Mr. E. W. Mountford (President of the Architectural Association) emphasised the fact that a stone structure practically looked after itself, while cost of maintenance was an important factor in an iron, or partially iron, bridge. He assumed that the County Council based their estimates for a stone bridge upon the cost of granite. Portland stone was, however, less than half the cost of granite, and would look much more beautiful. There seemed no reason why granite should not be used in connection with Portland stone; the former for the water-work and salient features, and the latter for other parts not liable to injury. He thought, however, that in such an important work, cost was by no means the first consideration. With regard to levels and gradients, he stated his view that it would be quite possible and practicable to design and build a fine bridge in stone, to meet all requirements wherever arches of any kind were allowable. Ironwork could never harmonise properly with stone surroundings, because of the necessity of constantly painting it—more especially when it was used imitatively, as in arches, which ought to be of stone. If they wanted to use steel or iron, let them use each honestly and entirely, as steel or iron ought to be used.

Mr. W. H. Romaine-Walker said he had little to add to the suggestions of the various members of the deputation, with which he heartily concurred. There was one point, however, which had not been sufficiently touched upon, and on which he felt very strongly. He believed he was expressing the unanimous wish of the members of the Art Committee by urging upon the Council that if, after due consideration, they found it necessary to adopt an iron bridge, owing to the numerous difficulties referred to, they should not sanction its being designed with the object of making one material represent another. If it must be iron, by all means let it be iron in construction, and not clothed in stone details. Nothing could be more opposed to all the canons of art. A notable example of how this end could be attained was clearly demonstrated in one of the photographs produced by Mr. Carøe of an admirably designed iron bridge at Mayence.

Mr. Sherrin, in concurring with what had fallen from the other speakers, said that he thought that such an important work should not be trusted to the taste of a single individual. He admitted that there were difficulties in dealing with such a matter through committees, but he still thought

that some other course than that which had recently ruled ought to be adopted.

The deputation was most courteously received by the chairman and members of the Bridges Committee, several of whom explained the great difficulty they had to deal with in the matter of gradients, as the Surrey banks were so low. This was the cause of the hard lines complained of. A stone arch required a higher level of road than an iron one.

Mr. Waterhouse then remarked that when difficulties were successfully overcome, the result was generally the most pleasing possible. The matter of cost was referred to as an important one, though it was stated that the London County Council did not approve of the principle of carrying out great public works and making undue cheapness an object.

The Hon. R. Grosvenor asked if the deputation would approve of an open competition.

Mr. Marsland, referring to Mr. Sherrin's point, said that as the designs for the bridge were certain to be canvassed at the Institution of Civil Engineers, he thought the Architects might also express their views upon them—in fact, there was no reason why the County Council engineers should not put themselves into communication with the Art Committee of the Institute.

Mr. Macvicar Anderson assured them that any assistance the Art Committee could give to attain the object they all had in view would be rendered most freely and willingly; and the Chairman of the Bridges Committee having thanked the deputation for their views, the members withdrew.

The L.C.C. New Tribunal of Appeal.

It is perhaps not generally known that, under the provisions of the London Council General Powers Act 1893, no person is now allowed to erect or adapt any building to be used wholly or in part as a dwelling-house upon land, the surface of which is below the level of Trinity high-water mark, except with the permission of the Council, and in accordance with such regulations as the Council may from time to time prescribe with reference to the erection of buildings on such land; and, further, that a Tribunal of Appeal has been appointed under the same Act to consider appeals made by persons to whom permission may have been refused. This Tribunal consists of three members, nominated by the London Council, by the President of the Institution of Civil Engineers, and by the Council of the Institute respectively. Dr. Thomas Orme Dudfield (Medical Officer of Health for Kensington) sits on behalf of the County Council, Mr. John Charles Coode on behalf of the Civil Engineers, and Mr. Arthur Cates on behalf of the Institute; and Mr. Cates, at a first meeting of the Tribunal, held on the 25th inst., was elected Chairman. He is also Chairman of

the Tribunal of Appeal constituted under the previous General Powers Act 1890, which Tribunal has already done a large amount of work.

District Surveyors : Qualification as Fellows.

The conditions under which district surveyors are now appointed by the London County Council, after the candidates have duly passed the statutory examination held by the Institute under the provisions of the Metropolitan Building Act 1855, contain a clause requiring every candidate to sign a declaration to the effect that he will personally discharge the duties of his office, that he will give his whole time to such duties, and that he will not carry on business as an architect either directly or indirectly as a partner, or otherwise be interested in such business. No one who has agreed to such terms, and who has been appointed a district surveyor, can therefore be considered a person in practice as an architect, and the question has arisen whether such persons are eligible for admission as Fellows under the terms of the Charter, which lays down that Fellows shall be architects who have been engaged as principals for at least seven successive years in the practice of architecture.

The Council consequently referred the matter to Messrs. Markby, Stewart & Co., the Institute solicitors, with instructions to obtain counsel's opinion thereon, which has been done. The case they submitted, and the opinion thereon of Mr. Arthur Cohen, Q.C., of 2, Paper Buildings, Temple, are here given.

Case.—The questions summarised are:—Section 3 of the Amending Charter granted in the present reign provides *inter alia* that Fellows must have been engaged as principals for at least seven successive years in the practice of architecture, and the By-laws contain a declaration to be signed by a Fellow on his election which appears to imply that he intends to continue to practise as an architect. Under the Rules of the Metropolitan Board of Works a metropolitan district surveyor was permitted to practise as an architect outside his district, and therefore an individual who had been, or was, or intended to be a metropolitan district surveyor was not held to be disqualified on that account from offering himself as a candidate for Fellowship of the Institute. Under the regulations of the London County Council a metropolitan district surveyor accepts his office on the condition of not carrying on business as an architect except in the discharge of the duties thereof. The question therefore arises whether a person who accepts a metropolitan district surveyorship on the above terms can fulfil the requirements of the Charter and By-laws.

It is to be observed on the one hand that the regulations appear to contemplate the performance of some at least of the functions of an architect; that the knowledge required by a metropolitan

district surveyor is also required by an architect; and that among the applicants for metropolitan district surveyorships will probably be found Associates of the Institute, or others who are fully qualified to act as architects. On the other hand, a district surveyor's duties are far more limited than those of an architect, and require far less training for their performance, as is shown by a comparison of the Examination Papers on pages 196-205 of the *KALENDAR* with the Heads of Examination on pages 234-5. We presume that a district surveyor ordinarily passes his professional life without being called upon to do any of the constructive work which is peculiarly the province of an architect.

Again, the question might be raised whether under the new regulations a metropolitan district surveyor is a "principal" and "in practice" in the sense contemplated by Section 8 of the Charter.

You are requested to advise,—

(1) Whether a person who is, or has been, a metropolitan district surveyor appointed under the regulations of the London County Council is in a position to offer himself as a candidate for Fellowship.

(2) Whether, in view of the declaration provided for by By-law 12, a person who intends permanently to occupy such a post is in a position to offer himself as a candidate for Fellowship.

(3) Whether, in the event of the above questions being answered in the negative, it would be possible to make exceptions in the case of Associates or others who, while qualified to act as architects, have been engaged either partly or altogether as metropolitan district surveyors; and generally to what extent the Institute is empowered to settle these questions at its own discretion in the interests of the public.

Opinion.—I am of opinion that a person who is appointed a metropolitan district surveyor under the regulations of the London County Council is *not* engaged in the *practice of architecture* within the meaning of the third clause of the Charter, and that therefore a person who has not been for seven successive years an architect, independently of the term he may serve as such district surveyor, is not in a position to offer himself as a candidate for a Fellowship.

On the other hand, I am of opinion that the third section of the Charter does not require the candidate for a Fellowship to be at the time of his candidature a practising architect. If he has been an architect for seven successive years, he is, in my opinion, eligible as an architect, although he may not be in practice at the time of his candidature.

In short, I am of opinion that whilst the

Council may, if it think proper, decline to approve a candidate on account of his not being in practice as an architect, or on account of his being a district surveyor, still, if a person has been in practice as an architect for seven successive years, the fact of his being a district surveyor at the time of his candidature does not preclude the Council from approving his nomination as a candidate for a Fellowship.

This opinion seems to me to answer sufficiently the questions submitted to me.

Suggested International Competition.

Those who remember the old tumbledown Museum at Boulak, which owed so much to the care and energy of Mariette-Bey, and those who have seen the present Museum, a short distance out of Cairo, will be interested to know that it is proposed to erect a new and great Museum in Egypt, and that the Egyptian Government are about to devote a sum of £150,000 to the work. But the question of its design is apparently still in abeyance, no architect having been appointed, if a correspondent of *L'Architecture* (10th inst.), the *Journal of the Société Centrale des Architectes Français*, may be trusted. This correspondent, who signs "A. D.," hopes that an international competition may be organised for procuring a good design for so important an edifice, and there are architects in this country who entertain a similar aspiration. To translate into English the words of "A. D." would spoil the Gallic sentiment they express, and so they are given in the original:—"Le khédive est jeune, fort intelligent, enclin, nous dit-on, aux belles conceptions artistiques: pourquoi ne ferait-on pas valoir auprès de lui les raisons de sentiment élevé qui militent en faveur d'un appel aux architectes du monde entier pour l'étude et l'exécution du musée projeté? Certes, le gouvernement khédivial s'honorerait en prenant une mesure qui serait à la hauteur du souci dont, par sa libéralité, il fait preuve envers les richesses d'art qui lui appartiennent; il leur assurerait, en ouvrant le concours public international que nous réclamons, un cadre digne d'elles et de lui."

This exhortation appears to have induced the Société Centrale to address, through its President, Monsieur Honoré Daumet [*Hon. Corr. M.*], the Minister of Public Works in Egypt, with a view to the promotion of an International Competition as suggested by "A. D." Monsieur Daumet hopes, according to the Society's *Journal* (26th inst.), that the Ministry will entertain the proposal favourably, for by so doing Egypt may rival the Governments of France and Italy, which in their time have organised competitions among the architects of all countries for such edifices as the Opera House and the Sorbonne in Paris, and the monument of Victor Emmanuel in Rome.

The letter concludes with the very practical suggestion that the Egyptian Minister of Public Works should forward to the Société Centrale plans and sections of the site of the proposed Museum with a view to the elaboration of a programme for issue to competitors.

No one who knows how much architects are indebted to France for their present knowledge of Egyptian architecture will grudge the French Society its ready initiative in a matter which concerns Egypt and the British Empire more than the rest of the World.

Probationers at the Glasgow Technical College.

It is gratifying to note the favourable position occupied by Probationers of the Institute in the recently issued list of Prizemen of the Glasgow and West of Scotland Technical College. In Architecture, Course I., Mr. Alex. D. Hislop heads the list of First Class Certificate winners, and Mr. Charles E. Monro is first among the Second Class. In Course II. Mr. Hislop again takes a First Class Certificate. In Course III. Mr. Alex. M. Colquhoun is accorded the premier place with a First Class Certificate. In Building Construction, Senior Division, Mr. Harry P. Sharpe is placed third in a list of twenty-two who have been awarded First Class Certificates; and in the Honours Division Mr. Thomas A. Moodie is first, and Mr. Thomas S. Fraser second (bracketed with another), in a total of fourteen. Mr. John Fairweather and Mr. James Lochhead, candidates for Associateship, were both students of the Glasgow Technical College. The Lecturer in Architecture and Building Construction is Mr. Charles Gourlay [A.], whose recent lectures are summarised on pp. 515-16.

Architectural Education for America.

A pamphlet edited by Mr. Barr Ferree, under the above title, has recently appeared in New York, and a copy has been received in the Library. It consists of four essays: (1) "The École des Beaux-Arts," by Mr. Arthur Rotch; (2) "The Practical Side," by Mr. Robert D. Andrews; (3) "The English System," by Mr. Robert W. Gibson; and (4) "An Outsider's View," by the Editor, Mr. Ferree. The essays are reprinted from the *Engineering Magazine* for last month and this month; and the three first are by men in active practice, each of whom "presents the especial claim of the system wherein he has been trained, and each is thus able to speak with the voice of authority and of experience for the school he represents." The essay most interesting to the British student is necessarily that by Mr. Gibson, who accurately describes the Progressive Examinations of the Institute, but who, by excusably confusing them with the earlier "Examination in Architecture," leads his readers to suppose that the test of examination will only be com-

pulsorily applied to those who aspire to become Associates of the Institute at the close of the current year; whereas, since May 1882 no one has been admitted an Associate without first passing an examination, which single test of fitness will be superseded at the close of 1894 by the three progressive tests, called respectively the "Preliminary," the "Intermediate," and the "Final" examinations qualifying for candidature as Associate R.I.B.A. Mr. Gibson summarises the English system as (1) office work, (2) the Association classes, and (3) the Institute examination; and he considers it a great advantage for the student in this country that his academy study is made subordinate to and coincident with actual work under a practising architect. He thinks that further improvement may be made in the character and scope of the examinations, and that there are possibilities in the English system which have not been yet fully developed; but he concludes with the opinion that "this system of standard examinations by a central body with authority, following a course of study under independent educating institutions in which variety may be permitted, is the most promising method of architectural education."

Mr. Rotch's remarks upon the École des Beaux-Arts are excellent, and, though the subject is a well-worn one, he has managed to say something fresh about it, and at the same time repeat the secret of its eminence in the fact of the "incomparable atmosphere for artistic culture" created by the close connection therein of the students in architecture, painting, and sculpture, their great numbers, their distinguished professors in active practice, and the ardent competition that is fostered within its walls. He especially refers to the "largely conceived, symmetrical plans," which every student of the École is taught to make, and which, he says, have no rivals elsewhere. Indeed, the old anecdote of Garrick at an amateur theatrical performance when, on the entry of a professional, the only one in the company, he said, "I see an actor," has been no doubt often recalled to mind by disinterested onlookers when glancing at the pages of the illustrated periodicals. At rare intervals, among pages and pages of picturesque perspective views of what used to be called the "uprights" of a building, one is suddenly startled by a French plan of some public edifice; and the thought comes uppermost that there, at least, an architect has been at work.

Mr. Andrews has a great deal to say about the present divorce of Design and Execution, a very large subject which the next century will probably dispose of in a radical fashion. In the office, as well as in the school, the student or architect's pupil has no systematic means of coming in touch with the actual materials for which he is obliged to design. Mr. Andrews would like to see the practising architect, with his pupils, spending a

certain specified time on the building as it rises, and he would have the architect's office, like that of the contractor, on the works. He would, moreover, join to every architectural school a school of building trades, and effect by this and other means that reconciliation of execution and design "whose present wide separation is a reproach to our intelligence, and the worst menace to our art."

Mr. Barr Ferree, as an outsider, thinks very wisely that the American architect must be trained with a view to his work in America; and that architecture is a "practical art," with "practical ends"; and that training for it means technical training. Most of the architectural schools in the United States are modelled, in their strictly architectural teaching, upon the famous *École des Beaux-Arts* of Paris; and this he deplores, though agreeing heartily with many of the principles taught in that school. He insists upon his chief point, that the training of the American architect should be based upon American conditions, having started with the consoling reflection that it is no longer a question whether the architect shall be educated, but "How shall he be educated?"

Architects' Drawings: A Suggestion.

An eminently practical suggestion is made by Mr. J. L. Faxon, an architect of Boston, U.S.A., as to the use to which architects' drawings might be applied when they have served the purpose for which they were made. One is only too familiar with the inferior productions frequently placed before students of technical and other schools as models of architectural drawing, and America apparently suffers even more than ourselves in this respect. Mr. Faxon therefore proposes that the walls of such schools should be hung with architectural designs and details which have outlived their usefulness in an architect's office, thus not only affording the scholars good examples of existing work, but also directing their taste in the right direction. It is desirable as far as possible that drawings so contributed should represent a given building by plans, elevations, and details, so that the design and use of the details may be intelligently understood by the scholar. Contributions should be properly classified and hung in groups, with the name of the contributor attached. The general adoption of such a scheme would unquestionably be attended with most beneficial results.

The Dictionary of Architecture.

Those whose sets of the Dictionary still remain incomplete are reminded that at the meeting of subscribers in May of last year, when the Architectural Publication Society was dissolved, the remaining stock of odd parts was vested in the Hon. Secretary of the Society, Mr. Arthur Cates,

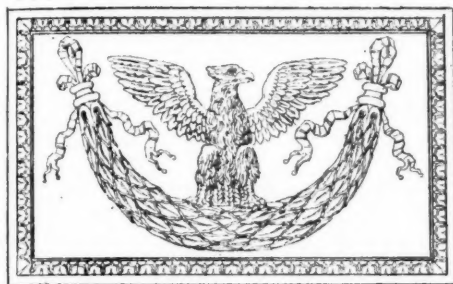
for a period of twelve months, at the expiry of which he was to be at liberty to part with or destroy them as in his discretion he should deem fit. A twelvemonth has now elapsed, and the opportunity of making good imperfections or completing sets of this unique and invaluable work should therefore be taken immediate advantage of, and application made to Mr. Cates before it is out of his power to meet any further requirement.

Additions to the Library.

Three interesting German works are among the most recent acquisitions of the Institute Library. *Kunstbeiträge aus Steiermark* is the first annual part of a compilation containing papers connected with architectural and art industries, illustrated by thirty-two plates which give examples of wood, silver, gold, bronze, iron, tin, stucco, &c., work (H. Keller, Frankfurt); *Die kgl. Hofkirche zu Fürstenfeld: die Klosterkirche zu Diessen*, edited by Otto Anleger, architect, with an Introduction by K. Trautmann, contains thirty-five illustrations of this church and monastery (L. Werner, Munich); *Die Zimmergotik in Deutsch-Tirol*, published under the direction of Herr Franz Paukert, includes in one volume six parts which have been published during the last three years, each part containing thirty-two excellent illustrations of examples of Gothic workmanship (E. A. Seeman, Leipzig).

A useful book of reference will be found in *Technologie du Bâtiment*, by Théodore Château (Bance, Paris, 1863), which has only recently been purchased. The rare editions in the Library have been increased by Martin's translation from Alberti, entitled *L'Art de bien Bastir* (Paris, 1553). Signor Luca Beltrami [*Hon. Corr. M.*] has presented his handsome and exhaustive work *Il Castello di Milano sotto il Dominio dei Visconti e degli Sforza, 1368-1535* (Ulrico Hoepli, Milan).

Further contributions to the Library are two pamphlets by Mr. T. Mellard Reade [*F.*], entitled respectively *Continental Growths and Geological Periods*, and *A Cooling and Shrinking Globe and the Origin of Mountain Ranges*; a pamphlet on *Modern Drainage*, consisting of two papers read by Mr. Anketell Henderson before the Royal Victorian Institute of Architects in November and December of last year; Mr. James Keith's Report on the Heating and Ventilation of the Houses of Parliament; and the Maps, &c., to accompany the Report of the Royal Commission on the Metropolitan Water Supply. The Revenue and Agricultural Department of the Government of India have forwarded the second part of vol. xiv. of *Epigraphia Indica* of the Archaeological Survey of India; and the Edinburgh Architectural Association No. 4, vol. ii., of their *Transactions*. Parts I. and II. of *Atti del Congresso degli Ingegneri e degli Architetti in Palermo nel 1892* have been received from the Secretary to the Congress.



REVIEWS OF NEW BOOKS. X.

(27.)

AN AMERICAN ESSAY.

Greek Lines and other Architectural Essays. By Henry Van Brunt, Fellow of the American Institute of Architects. 8o. Boston and New York, 1893.

This charming little book is dedicated to Professor Ware, whose engaging personality is sure to endear him to a literary architect. One is prepossessed in favour of the book, on first opening it at random, by the familiarity of its author with English literature; and one sees that he has not spared himself in his training through his presenting us with his poem on the west doorway of Saint-Trophime at Arles. The early part of the book, which is mystic, and treats of linear symbolism, is perhaps a little remote from modern thought, and we hardly see to what useful purpose it can be put; but it serves the author as a prelude to a treatise on the revival of Greek architecture and Neo-Grec, and to a capital story about Henri Labrousse, when he was the Travelling Student of the Fine Arts School of Paris. On his return he brought studies of the temples at Paestum. These were pronounced by the authorities as so carelessly done that triglyphs were shown on the angles. Labrousse in vain protested that such was their place; he was only referred to Vitruvius. But as he still persisted in his opinion, a commission was sent to examine the temples, whose report confirmed his assertion, and the professors were laughed at in Paris; in revenge, they branded Labrousse as an architectural heretic. He lived, however, to build the library of Sainte-Geneviève, that has charmed all lovers of architectural grace and simplicity, in spite of its unarchitectural festoons.

Mr. Van Brunt, true to his linear symbolism, says:

Through the agency of the Greek school, perhaps, more new and directly symbolic architectural expressions have been uttered within the last forty years than previously since the beginning of the seventeenth century. Like the gestures of pantomime, which constitute an instinctive and universal language, these abstract lines, coming out of our humanity and rendered elegant by the idealisa-

tion of study, are, it is hoped, restoring to architecture its highest capacity of conveying thought in a monumental manner.

He admits, however, that the historic languages of architecture have become so hackneyed "that the great art, of which these have been the only language, now almost invariably fails to strike any responsive chord in the human heart, or to do any of that work which it is the peculiar province of the fine arts to accomplish. Instead of leading the age, it seems to lag behind it, and to content itself with reflecting into our eyes the splendour of the sun which has set, instead of facing the East and foretelling the glory which is coming."

Besides the eloquence, the aphorisms, and the bits of humour, the book contains solid additions to the knowledge wanted by the architects of the present day. This knowledge may be comprised under these heads—viz. the self-conscious condition of the architects before the enormous mass of past forms and past styles; the discriminating criticism of past styles as manifestations of the spirit of the days in which these styles arose; the methods to be pursued in impressing on the architectural works of the day the spirit of the age; and how architecture is to be again made a popular art. Yet there is one aphorism that cannot be left out: "The very finest result of high culture, in architecture as in literature, is to utter thought with simplicity."

The conclusion that is forced on us by the perusal of the book, is the want of any desire on the part of the public for beauty in buildings, and the marked absence of architectural invention in modern times. This last want we see no means of curing. Nothing so unpromising for architectural display as a Greek log-hut can be imagined, and yet, thanks to the artistic genius of the Greeks, nothing so near to perfect beauty has since been invented. We can see, too, at the culminating period of Greek art, some of the requisite conditions for producing fine architecture, viz., skill and a certain determination of type, and a preceding age of strong emotions, to produce the artistic temperament. Such an age was found in the period which lasted from the first news of the proposed attempt by Darius on the liberties of Greece, to the final triumph of Greek arms at Salamis and Plataea. There was then to be expressed the glory and pride of successful resistance, the gratitude to the gods of Greece for their assistance; while the sudden, and perhaps not very creditable, affluence of Athens, afforded the means of expressing these emotions in marble; the genius being given. All these conditions except the skill and type were found towards the end of the Saracen conquests—say, a century after the Hegira; but to acquire the skill and choose the type took several centuries. Perhaps Christendom has not yet found a type, which is not surprising when we

consider that beyond material advantages it hardly knows what to be thankful for, nor whom to thank. We can, however, hardly say that of the skill of the present day; for even if the skill be not perfect, every effort is being made to bring it to perfection; yet, for all that, skill is merely the means of expressing the emotion. The United States has, just now, the men born during an emotional period; not, it is true, such a grand period as that of the repelling of the Persians, for that was unique in the world; nor equal to that of the Crusades; but the fight for the abolition of slavery and the continuance of the unity of the States had been fought out with success: while from the expansion of the people and sudden acquisition of enormous wealth, the States offer material opportunities unknown to the Old World.

The critical analysis of the various styles and phases of styles is also as valuable as it is rare; for it is not a mere grammatical analysis, useful as that would be, but a consideration of how each well-marked period of architecture revealed the state of knowledge, cultivation, taste for beauty, and emotional condition of the people. It, however, rather militates against the main contention of the book, for if a past style can be so modified as to accurately tell the state of the nation employing it, there is apparently less urgent need for the creation of a new style; yet, if we proceed properly, and try to mark our new wants, our new modifications, and our new materials, a new style will be evolved, for styles were not created, but evolved. Few of us, I fear, are duly grateful to those who try to help forward the profession by thinking and writing—and this thinking and this writing are done at the loss of time, money, and reputation—for too often all the reward got is to be classed as visionary theorists.

Mr. Van Brunt most truly says of Renaissance Art:

Although the classic formula was set up and accepted as absolute authority in the fifteenth century, although it has been used with veneration for nearly five centuries up to the present time, and although every architect since Palladio, designing in the style of the Renaissance, has intended above all things to be correct in his use of this simple type, and to build according to the Italian taste, the result has been, not monotony, not cold and colourless uniformity, but a variety of expression elsewhere unknown in architecture.

Although Mr. Van Brunt calls his book "Greek Lines," nearly a fifth of the whole work is taken up with an elaborate criticism of the Castle of Blois. In this criticism he not only contrasts the Renaissance part of François I. with the Gothic part of Louis XII. and the revived Roman part of Gaston d'Orléans, but points out how the new passion for learning, culture, and freedom, at once swept away the art devoted to the expression of asceticism and mental thralldom, and then made way for archaeological pedantry. It is hardly necessary to say that a man of literary taste like the

author, who knows that "A thing of beauty is a joy for ever" is merely a quotation from Euripides translated into English, condemns in the most emphatic manner the notion that a new style is to be got out of architects' own heads alone, or out of suggestions from Nature alone. He says:

When we can work without caprice and design *reasonably*, so that every detail shall be capable of logical explanation and defence, without detriment to a pervading spirit of unity; when we can be refined without weakness, bold without brutality, learned without pedantry; when, above all, we can content ourselves with simplicity and purity and refrain from affectation, we shall have conquered the indifference of the people, and shall have accomplished more than has yet been done in modern England with all its archaeology, or in modern France with all its academical discipline; but we shall have done no more than should result from an intelligent use of our precious and unparalleled condition of liberty in Art.

Like the rest of us, he wants more of the marvellous constructive progress of the day shown in architecture, more of the sentiments of the age, and more of the personal proclivities of the artist. He points out how the new problems, which require solution in America, must produce something that differs from the past, and his conclusion embodies a hope both encouraging and patriotic.

G. AITCHISON.

(28.)

OLD LONDON.

Vanishing London: A Series of Drawings illustrating some of the Old Houses, etc., in London and Westminster. By Roland W. Paul. 4o. Lond. 1894. Price 15s. [Published by the Author, 3 Arundel Street, Strand, London.]

No book has recently appeared which can vie in attractiveness, at least to anyone with an interest in London or in domestic architecture, with Mr. Paul's "Vanishing London." In this volume are collected some sixty drawings, nearly all from the heart of London, every one of which presents something picturesque or noteworthy. Sketches of exteriors predominate, diversified by notes of detail and a few measured drawings; the letter-press also, concise but instructive, and always to the point, adds much to the completeness of the work. Mr. Paul's admirable manner of drawing is too well known to require special commendation here; enough to say he has found plenty of good subjects, and has treated them with feeling as well as faithfulness. It may not be superfluous, however, to say that many draughtsmen might profitably take a lesson, not only from the drawings themselves, which are models of what architectural sketches should be, but more especially from the clear, regular, and well-formed printing of their titles and accompanying notes; printing such as this, easily read as well as (after due pains taken) easily written, is quite refreshing to see after the distracting effect of the ugly system of "crazy" alphabets and fantastic scrawls, now so fashion-

able amongst the illustrators of magazines and newspapers, while it is also far more appropriate to a genuine sketch than the opposite style, which wastes an unconscionable amount of time, labouring at an actual imitation of machine-struck printing.

The series is so well chosen and so evenly executed that nothing could be harder than to have to single out specimens for particular notice; but the sketches of Emanuel Hospital, the Garden House at Clement's Inn, the Rolls Chapel, Lincoln's Inn Gateway, and of the numerous street-fronts from the Strand, Fleet Street, and Bishopsgate, may be mentioned by way of indicating the scope and character of the book. The accuracy of both drawings and descriptive notes is in general unexceptionable, and should ensure Mr. Paul's work a permanent place as a topographical authority. One little slip, though, must be mentioned, only as showing how fast the landmarks of Old London fade out of remembrance. We read here that in the garden of Clement's Inn was "a fountain, now removed to the Temple." One does not, however, need the memory of "the oldest inhabitant" to recall the time when the centre of that garden, which used to be one of the most charming of the "oases" of central London, was occupied by a quaint figure of a negro supporting, Atlas-wise, a sun-dial. It was the situation and suppliant attitude of this "blackamoor" that gave occasion to the appropriate lines:—

In vain, poor sable son of woe,
Thou seek'st the tender tear;
From thee in vain with pangs they flow,
For mercy dwells not here.
From cannibals thou fled'st in vain;
Lawyers less quarter give;
The first won't eat you till you're slain,
The last will do't alive.

This figure did indeed migrate, on the dissolution of the Society of Clement's Inn, to the Temple Gardens, where it may still be seen in a corner near Paper Buildings; but the Temple fountain, although its basin and surroundings were renovated some few years since, is still the same fountain so dear to Lamb, Dickens, and many another lover of quiet spots.

Vanishing London is not a mere picture-book. In its antiquarian aspect alone, such careful portrayal of buildings, many of them of considerable historic interest, which are only too fully described as "vanishing," is a most commendable work. But these drawings have also a lesson to teach, one never more wanted than at the present time. It is dealing in platitudes to talk to architects on the merits of simplicity and sobriety in design, but would that the public, which now demands from them a sort of effervescent richness in all their work, whatever the style, could only feel the contrast between these old houses and shops and the average of those we build now, could

see that the superiority of the old ones is not to be accounted for merely by the accidents or the colouring-powers of age, could—but this is wandering off after the millennium!

Mr. Paul has by his research and industry produced a most valuable record of many of the best features of the central districts of London, on which he ought to be heartily congratulated; but he has by no means exhausted even that region, and it is greatly to be hoped that he will continue his labours, and in time give us a second volume at the least; Clifford's Inn is well worthy of his pencil, and its days will probably not be long; Staple Inn, though an interesting portion of it has just been demolished, retains several charming "bits"; the neighbourhood of Great Ormond Street and Queen's Square still demands illustration. These are only random instances; the available material is so great that a uniform series on the lines of the present collection would form a really grand work, and one which would be a welcome addition to many libraries.

ARTHUR S. FLOWER.

(29.)

THE ENGLISH RENAISSANCE.

Architecture of the Renaissance in England: illustrated by a Series of Views and Details from Buildings erected between the years 1560-1630, with historical and critical text. By J. Alfred Gotch, F.S.A., F.R.I.B.A., assisted by W. Talbot Brown, A.R.I.B.A. With 145 plates and 180 illustrations in the text. 2 vols. Price £7 7s. Fo. Lond. 1894. [Mr. B. T. Batsford, 94 High Holborn.]

Mr. Gotch is to be sincerely congratulated on the completion of an arduous undertaking, and on the goodly list of subscribers he has been enabled to append to his work. For some years it seemed doubtful whether such a publication could be achieved in this country, and one can have no hesitation in asserting that the work will attract much attention abroad to the Renaissance in England. On the Continent, works on the "Renaissance style" are by no means rare, but hitherto in England little more than picture-books have appeared on the subject, and these, however elaborate their illustrations in the way of lithographed interiors, fall very far short of satisfying the professional artist. This is not a fitting place for a discourse on the style itself, and as two reviews of the work have already been given in the JOURNAL,* little remains to be said of its merits, and one need only direct attention to the general contents on the conclusion of the last part. Examples, varying in number from one to fifteen, have been obtained from most of the counties in England; and these are supplemented by a "chronological list of subjects illustrated," which saves the reader the trouble of continually referring to the text to ascertain the date of the building. It would have been interesting if the

* *The R.I.B.A. Journal*, Vol. VII. N.S., pp. 253, 423.

authorities for the several dates had been given, as these vary in many cases from received statements. Perhaps this is done, however, in the text itself.

The Part VI. lately presented to the Library is a most delightful collection of fine specimens of the houses of the period; the stately porches inserted in the Gothic walls of colleges; the screen-work, most elaborate, of King's College Chapel, Cambridge, and other examples there and at Oxford, and in London; the ornamental stamped plaster-work of exteriors; the Gate of Honour at Caius, perhaps soon to be "restored." Lastly, the author has kept as a *bon bouche* the examples of Bramshill and Wollaton, both splendid specimens of the style. To each of these might be applied Falstaff's exclamation, "'Fore God! you have a goodly dwelling here, and a rich."

In the concluding lines of his Preface the author states that "Of direct copying from Italian buildings there is little or no trace. . . . After all, the essence of a building is its plan, and the plans of the period were all English. And far from regretting that buildings were then not more regular, it is exactly their irregularity that gives them their charm, and imparts to them that piquant flavour which renders the work of the early Renaissance so delightful a study."

There is a somewhat modern professional story of a quasi architect appropriating a design, inserting a window in it, and thereby spoiling the effect. Mr. Gotch has, in my opinion, damaged his text by the insertion of the chapter "The Growth of the 'New Style,' the details of which show great haste. He may have been getting tired of "his love." He truly says that there must always be a considerable difficulty in tracing the exact steps in a change from one architectural style to another. "Why," a writer has recently asked, "should the type of ecclesiastical architecture have undergone a change in the twelfth and thirteenth centuries? To what did this change owe its origin?" Why should there have been any change from one period of the Gothic style to another, and how came it about?

To elucidate his views, Mr. Gotch, for want of a better example, has pitched upon John Thorpe as a typical architect and surveyor of the period. Unfortunately, we know next to nothing of this person—I should rather say these persons, for there is now not the slightest doubt that there were two, father and son, and the style of writing in the unique volume of sketches exhibits at least two, if not more, hands. There is another important point: omitting the plan of Henry VII.'s chapel, and the plan and elevation of the Somerset Place of the day (1546-49), the earliest example dates 1560, and the latest date yet found in the volume is 1621, a period of sixty years, which, adding a guess of forty years for birth and

death (both unknown), would be rather too long a professional life! The father (an "excellent 'geometrician and surveieur'") and son were both living in 1612.* The sketches—there are only a few "drawings"—are all, with perhaps two exceptions, scratched over in pencil, showing proposed alterations, reminding one of a peculiarity of some children for pulling a toy to pieces as soon as obtained to make something else out of it. A few sketches are thus dated: 1570, 1580-88, 1596, 1600, 1606, and 1621.

What do we actually know of Thorpe beyond this volume? Mr. Gotch states that he "was a 'surveyor with a large court and official connection'; and 'we constantly [?] meet with his 'name in connection with surveys and surveying work'!" I should like to know if he has more foundation for this assertion than the four extracts I gave him some years since: first, 1590, plan of the offices and buildings of the palace of Eltham; secondly, 1609, where he is named in a commission for the king surveying the Duchess of Suffolk's land; thirdly, 1611, warrant to pay various sums amounting to £52. 3s. to John Thorpe, surveyor, for repairs of posts, pales, and rails of Richmond Park, carried away by the flood; and fourthly, 1606, more to him for his charges in taking the survey of the house and lands by plots at Holdenby, with the several rates and values of both, employed in drawing down and writing fair the plots of that and of Amptill House (given in the volume), and the Earl of Salisbury's . . . £70. 8s. 8d. This is all steward's or land surveyor's work.

No wonder that we have so many plans (few elevations) of the then existing buildings, all probably measured for the proprietors' records on changes of estates; possibly some plans of estates may yet be forthcoming on which we may perceive the interesting line, "John Thorpe, delt."

"Some pages," writes Mr. Gotch, "are occupied with careful studies of the five Orders." There are only two pages! and I am in search of the work from which the Orders were copied. The Thorpes were great copyists—as Mr. Gotch confesses, for on page 75 is a small plan and turrets from Ancy-le-Franc (identified by Baron de Geymüller); the plan of the celebrated Château de Madrid, formerly in the Bois de Boulogne, near Paris, copied to same scale from a work by A. du Cerceau (Thorpe could not leave this plan alone, but set to work to adapt one end of the plan for a square English type!); and a partly unfinished plan of the new Château de Saint-Germain. Then Mr. Gotch goes out of his way to say that Thorpe "evidently went to France as well as studied 'French work.'" In proof of his visit he refers to the plans of the "Queen Mother's House"—"altered p. J. Thorpe." I apprehend Thorpe

* See memoir in the *Dictionary of Architecture*.

was able to obtain engravings (?) of the plans, and again set to work to modify them to his own views! This is the plan which, in the volume of drawings, has the latest date, "1621," and as designed by Jacques (or Solomon) de Brosse it was carried out 1615-20, so that Thorpe must have obtained the plates of the two plans very early. I have not yet ascertained the source; they are, however, engraved to a somewhat smaller scale in Blondel's *Architecture Française*, 1752, ii. pl. 182. The next one is entitled "Monsieur Jammet in Paris, his howse." I am indebted to Baron de Geymüller for the information that the house was built by Seb. Zamet (died 1614), and he kindly sent me a sketch of it from an old plan of Paris. The house is now destroyed. Lastly, the plan of the terraces and pleasure-house of "St. Jermin's" howse V leagues from Paris, An. 1600." I should say that further research in publications of the period will show whence one of the Thorpes copied these plans for his amusement.

"Thorpe, the practical man, whose work was 'actually carried out,' writes Mr. Gotch. But to what executed work can he refer that was 'actually carried out'?" As before observed, the ink and pencil corrections are so numerous that there is no saying what was "actually carried out." There is no record at Longford House to prove the façade was done by Thorpe. Nor is there any proof that he designed Wollaton, although plans and a half of the front elevation are given. If I remember correctly, the drawings still exist in the office of the clerk of works on the estate, and signed by Smythson. It would be interesting to know if Thorpe's drawing is "copied" from one of these. Is Sir Thomas Tresham to be deprived of the honour of designing his own house at Lyveden because the plans are in Thorpe's volume, with alterations as usual?

It may not be out of place to state that I have studied this volume of the Thorpes' sketches in Sir John Soane's Museum for over thirty years, and now that it is in my charge I have examined it several times with friends and visitors interested in the subject, to whom I am indebted for many interesting remarks.

Mr. Gotch continues with references to John Shute, who is only known as a painter, although the long and now destroyed epitaph refers to his many works. It is a pity, when referring to the publication by Shute, he should have printed "there are only two copies of this work extant!" Two copies are *known*, as he states, but there may be some others still existing out of the three editions. And why Shute is to be termed "a mere visionary or dealer in abstractions" is a puzzle to me. For the remainder of this essay by Mr. Gotch I must ask permission to refer the student to my own slight production issued in 1883, and entitled *The Renaissance and Italian Styles of Architecture in Great Britain, 1450-*

1700, wherein are given all the names I had then obtained of master-masons, surveyors, clerks of works, and architects; also the titles of the publications on art issued, English and foreign, in chronological order with the buildings. It need hardly be added that, though considered fairly perfect at the time, at least half as much more has been added in a private copy.

I can quite concur in a nearly concluding observation made by Mr. Gotch, namely, that "the (later) progression of style, no doubt, was owing to the largely increased *personal* element in the designing; it was now not so much a question of schools (if there were any.—W. P.) or Guilds as of Individuals." This chapter of his requires very careful reconsideration.

WYATT PAPWORTH.

NOTES, QUERIES, AND REPLIES.

Early Brick Architecture in Great Britain (p. 438).

In reference to Mr. Peters's queries on this subject [p. 438], much valuable information is condensed in the article "History of Brick and Brick-making" in the Architectural Publication Society's *Dictionary of Architecture*. Several papers on the subject which have appeared in the volumes of the *Archæologia* might also be profitably consulted, particularly Dean Lyttelton's "Dissertation on the Antiquity of Brick Buildings in England posterior to the time of the Romans," published in vol. i., and a paper by Mr. James Essex on "The Antiquity and the Different Modes of Brick and Stone Buildings in England," in vol. iv., the former read before the Society of Antiquaries in 1757, and the latter in 1774.

Coming to later days, a mass of useful information on the subject, collected by the late George Edmund Street, was embodied in a series of papers under the title "Brickwork in the Middle Ages," and contributed by him to the *Church Builder* of 1863. A few facts culled from the first of these, which deals particularly with the early history of brick in our own country, may here be given, as serving the twofold purpose of answering one, at any rate, of Mr. Peters's questions, and furnishing a note on a subject of not a little general interest.

The examples of ancient brickwork in England are comparatively unimportant. The Romans employed this material largely in their constructions, their brick being rather a tile than a brick, and used with an enormous quantity of mortar, probably applied whilst hot. In the Roman walls of Verulam, bricks were used as bonding courses between layers of flint. The Roman bricks were quite unlike modern bricks, being much harder and almost impervious to wet. They were usually very large, but thin; some found at York measured 17 by 11 inches, and 2½ inches thick, and some at Verulam 23 inches long and 3 inches thick.

Experiments made with a view to ascertain the comparative goodness of Roman and modern bricks showed that a piece of Roman brick weighing 54 grains, after immersion in water weighed only 56½ grains, whereas a piece of modern brick weighing 81½ grains, increased in weight to 97 grains after immersion. Eleventh-century builders at St. Albans made use of Roman bricks from Verulam for their own constructions, and possibly made no new bricks for themselves; though this is doubtful, seeing that there are moulded bricks used for newels, &c., which they would hardly have been likely to find ready-made, even if they had found enough plain bricks for so enormous a building as their abbey. At St. Botolph's Colchester, at Pevensey, at St. Martin's Canterbury, St. Mary's in the Castle Dover, and in many other places, Roman bricks were similarly used. At Brixworth, Northants, the fine Saxon church is built of ragstone, with arches of brick, of the size of Roman bricks, and always protected by a covering course of brick or tile laid round them.

The earliest really English brick building is perhaps Little Wenham Hall, Suffolk (built about 1281), which is well described and illustrated in Hudson Turner's *History of the Domestic Architecture of the Thirteenth Century* (pp. 151-53). Here, however, brick is only used as a material for walling, and mixed with courses of stone and flint. "The bricks are mostly of the 'modern Flemish shape, but there are some of 'other forms and sizes, bearing a general resemblance to Roman bricks or tiles.'" The colour of the bricks varies considerably. All the dressings throughout this house are of stone, so that here no strictly architectural use whatever is made of the bricks, and it seems almost as though they had been made use of from other buildings.

At Coggeshall were some remains of moulded bricks of the thirteenth or fourteenth century; whilst the enormous fourteenth-century church of Holy Trinity, Hull, was built in part of brick, with stone dressings. According to Leland,* Hull, in the time of Richard II., seems to have been a completely brick-built town; the towers, walls, and houses being all of brick. Michael de la Pole, a merchant of Hull of this period, appears to have faced an older stone wall with brick, for there is evidence of the building of stone walls at Hull early in the fourteenth century, and Bishop Lyttelton (whose contribution on the subject is mentioned above) saw the brick facing, which had in part fallen from the stone walls, lying at the bottom of the trenches. Hull, no doubt, had great trade with the Low Countries, and derived some of its fashion of building from them, and there are other churches in the neighbourhood which followed the same example. It is remarkable, however, that for a long time builders seem to

have refused to avail themselves openly of anything but natural materials. In Norfolk and Suffolk, for instance, a large number of churches are built with circular towers, so planned for the purpose of economising stone, and yet in the thickness of the walls of many of them the despised brick is found embedded, the natural use of which would have allowed of the erection of square towers.

Tattershall Castle, Mr. Street thought, is about the earliest example we have of the free use of moulded bricks in a really noble architectural work. These moulded bricks are extremely well executed, and are used for the groining of the passages in the walls, though it should be stated that this portion of the work is covered with a coat of plaster, which may probably be original. The enormous size of the keep of this castle makes it, on the whole, the finest example of brickwork in England.

Bricks used in the building of the Priory at Ely in Edward II.'s time were of various sizes, some 12 by 6 by 3 inches, others 10 by 5 by 2 inches; and in some fifteenth-century buildings in Norfolk the bricks are 9 by 4½ by 1½ inches, either of which Mr. Street declared to be a much better proportion than our modern bricks.

Among the numerous existing examples of English brick buildings of the fifteenth and sixteenth centuries, the finest are Oxburgh Hall (1482), Eton College (1441-1510), West Stow, Gifford, and Hengrave Halls (1490-1540), all of them fine works in red brick, with vitrified headers diapered over their surface, and magnificent chimneys of moulded brick. The Red Mount Chapel at Lynn is externally of brick, but all its ornamental parts are of stone. Many of the Essex churches have windows, doors, parapets, and panels more or less executed in brick, and generally with admirable effect. In these the bricks are moulded, and almost take the place of stone. Elsewhere bricks were sometimes used in much the same way as in the commonest nineteenth-century buildings—*e.g.*, in restoring the great church at New Walsingham, Norfolk, Mr. Street found almost all the internal window arches, jambs, and sills executed roughly in brick, and evidently intended to be plastered over, as the rough face of the flint walls projected in advance of the brickwork. In the same church the tower arch of several chamfered orders is similarly of brick, very roughly executed; and there are many examples of the same kind of thing. In the fifteenth-century flint buildings of the same district it is very common to see a sort of discharging arch all over the openings, made of single bricks and flints set alternately, and with very poor effect. It was not, in short, until the very latest period of Gothic architecture that the value of brick as a building material was recognised in every part of this country; and then we have almost innumerable examples,—many of

* *Itinerary*, vol. i. p. 49.

extreme merit and beauty, the moulded brickwork being extremely elaborate. Most of these examples are, however, to be found in old domestic buildings, their use in churches being rare, save in the districts mentioned. Mr. Trollope mentions the east end of Granby Church, Notts, added in brick, richly moulded, to a stone church. Old Basing Church is an example of its use just before the Reformation, and of the beauty of colour of which it is susceptible. North Wooton Church, near Lynn, is another example of a very fair red-brick tower of the fifteenth century. But it is in domestic buildings, such as Hampton Court, East Barsham, Frant, Hatfield, and the like, that the finest examples are to be found, whilst many of our villages afford examples of the beautiful combinations which may be produced by the employment of wood and brick together.

From J. TAVENOR PERRY [A.]—

The questions Mr. C. H. Peters asks relative to early brick architecture in Great Britain supply the text for a very interesting and useful essay, and suggest that the subject is one which has never been exhaustively dealt with. To answer them adequately in a short communication is impossible, but an indication of the authorities from which he can obtain the information he requires may be sufficient for his purpose.

1. The most important of the earliest buildings subsequent to Roman times in which brick is largely used are St. Mary in the Castle, Dover, the bricks of which were made for the purpose and not taken from Roman buildings (see J. Puckle, *The Church and Fortress of Dover Castle*. Oxford: Parker, 1864); St. Albans, erected of bricks taken from the Roman walls of Verulam (see J. C. and C. A. Buckler, *The Abbey Church of St. Alban*. London: Longmans, 1847); and St. Botolph's Priory, Colchester, completed 1116.

2. Perhaps the oldest and most complete brick vaulting is in Tattershall Castle, erected in the earlier part of the fifteenth century (see monograph on the castle by Fred. H. Reed, London, 1872).

3. The best historical information on brickwork in England will be found in the *Church Builder* [see above]; in a paper read at Oxford by Mr. J. H. Parker, published in the *Ecclesiologist*, vol. xvi. p. 54; a communication from Mr. Gordon M. Hills on West Hampnett Church in vol. xxiv. of the *Journal of the British Archaeological Association*, p. 209; and papers by the Rev. G. Ayliffe Poole on Norfolk churches and on Brixworth published in the reports of societies of the Archæaconry of Northampton, &c. for 1850, on pp. 85 and 122.

Architects and Master-Workmen. II. (p. 463).

From R. PHENÉ SPIERS, F.S.A. [F.]—

In connection with the further inquiry into this subject which I am now suggesting, it has occurred to me that some notes on the status and

titles of our French *confrères* of a similar period to that covered by Mr. Gotch's work might be interesting, and the notes appended to M. Léon Palustre's great work on *La Renaissance en France* contain so much that is new that I have thought it worth while to make some extracts. They have been extracted mainly from the various *Comptes des Bâtimens*, with evidently much labour and research, by M. Palustre, and as such may be of interest to some members of the Institute.

Extracts from M. Palustre's "La Renaissance en France."

Vol. I. Page 15.—19th April 1652. Maître Julien Destré, "maître ingénieur et architecte," is ordered to prepare "un plan figuratif" for the Exchange at Lille, with all the required enrichments.

Page 23.—Pierre Danel, "maître d'œuvres" of the town of Saint-Omer, is entrusted in 1502 with the construction of the Church of Auxi, on which he was still working in 1517.

Page 32.—A "Jean Bullant" was "machon" of the Cathedral of Amiens in 1532.

Page 85.—Salomon Brosse "architecte général des bâtimens du Roy et de la Reyne" (extract from the *Comptes des bâtimens de Marie de Médicis* for the year 1616).

Page 89.—To "Jacques et Guillaume Le Breton frères, "maçons," 50,355 liv. 17s. 6d. for new work in masonry at Villers-Cotterets, 1550.

Page 124.—M. Palustre writes: "For—we must not fear to say it frankly—under the modest appellation [referring to the note, p. 89] of 'maçons,' which was then employed, 'were hidden the real architects.' Properly speaking, the term 'architect' appears in 1545 in the translation of the *Premier Livre d'Architecture*, par Sébastien Serlio, made by Jean Martin. In a note to this is an extract from "Christine de Pisan: *Fais et bonnes Meurs de Charles V*:" "Si s'ensuit que les architecteurs (de l'italien architettore) 'c'est assavoir les disposeurs de l'œuvre scevent les causes des besoignes.'" Later on, in 1541, we read "à Bastianet Serlio, peintre et architecteur de Boulogne la Grasse."

On p. 125 M. Palustre quotes from Lance's *Dictionnaire des Architectes Français* [80. Paris 1872]: "In the edition of '1544 of the *Dictionnaire Latin-Français* of Robert Estienne 'the word 'architectus' is translated as 'maître maçon' 'ou charpentier'; as for the French word 'architecte,' it 'appears for the first time in the *Dictionnaire Français-Latin* of the same author, published in 1573.'"

Page 142.—Jehan François, "maître maçon et tailleur de pierres," on 4th October 1515, signs a contract for the completion of the choir of the church of Saint-Aspais.

Page 174.—To Pierre Chambiges, "maître maçon," for works in masonry at Fontainebleau and Saint-Germain-en-Laye, 70,174 livres 8s. 2d. 1540.

Vol. II. Page 46.—Jean Potier or Pothier, "maître maçon," is mentioned as having built the château of Saint-Léger. The same work, however, is claimed by Philibert de l'Orme. But M. Palustre observes that his position in this case was probably not that of architect, but "superintendant des bastimens du Roy." In the same note Maître Olivier Ymbert, "architecte pour monseigneur le duc frère du roi," is mentioned in the *Cartulaire des Moulineaux*, 20 aoust 1577. Palissy, in his *Discours admirable*, speaks of the "architecte françois qui se faisoit quasi appeler le Dieu des maçons ou architectes," referring probably to Philibert de l'Orme, showing, as M. Palustre points out, that the two words "mason" and "architect" were synonymous.

Page 98.—Philibert de l'Orme is mentioned in the *Comptes des Bâtimens du Roi*, 6th October 1552, as "maître Philibert de Lorme, abbé d'Ivry, conseiller,

"aumosnier ordinaire, architecte du roy, commissaire ordonné et député par ledit seigneur sur le fait de l'effigie et tombeau du feu roy, François que Dieu absolve." This refers to the tomb of François I., now restored at Saint-Denis.

Page 110.—M. Palustre remarks in a note that work was carried out in the sixteenth century in exactly the same way as in modern times, and that the architect had under his orders the contractors (*entrepreneurs*), whom he instructed to carry out his designs; he instances Du Cerceau, who (when architect of the chapel of the Valois) contracted with the two builders of the Tuileries, Laurent de Bray and Henri des Isles, for the work.

Page 125.—At the end of the Latin inscription on the portal of the Hôtel de Ville, and dated July 1533, are the words "Dominico Cortonensi, architectante."

Page 126.—In a document of the year 1531, published in the *Comptes des Bâtimens du Roi*, is recorded a payment of 900 livres to Dominique de Courtonne, "architecteur."

That Dominic of Cortona (called the Boccador), an Italian, should be architect of the Hôtel de Ville at Paris does not suit M. Palustre's patriotic views. He reproduces, therefore, a document dated 1534, in which a list of five artists is given, and Dominique de Cortone's name is put last. From this M. Palustre argues that the Italian was not the architect, but only the inspector-of-works, that he might have been an "ingénieur" or "maître charpentier," but was not a "maître maçon." He quotes in a note (p. 127) an extract from Littré's Dictionary to prove that the real etymology of the word "architect" was "artisan en général, et, en particulier, charpentier; mot à mot, maître des charpentiers." In a second note he quotes Du Cange, "architector vel architectus, faber qui facit tecta," and again, "Architectant multos spingardos in gyro civitatis, ubi flebilioris apparebat virtutis," the latter showing that the title was given to those who undertook fortifications and the protection of cities—in short, a military engineer. A third note records that the "maître menuisier, Collin Cassille, who executed in carved woodwork the grand door of the cathedral of Rouen, was called 'architecte,' a denomination given to another 'maître menuisier,' and 'never,' M. Palustre emphasises, 'to any other class of artists, including even that of master masons.' Unfortunately, this reasoning of M. Palustre, which seems to have been introduced mainly to prove that Dominique de Cortone was not the architect of the Hôtel de Ville at Paris, disagrees with his other statements. It does, however, suggest another consideration which is worth attention—namely, the importance attached to the lofty roofs of these French châteaux of the sixteenth century, and in particular the ancient Hôtel de Ville, Paris, of which there is no counterpart in England.

It is amusing to note, however, in a note on page 128, that M. Palustre accounts for the entry of the name of Dominique de Cortone, architect, at the end of the inscription by the suggestion that "he was instructed" (although a master

carpenter) to carve the very obscure names of the "décourions en fonction durant l'année 1533." Churchwardens, therefore, are to be found in all countries.

In a note on p. 153 we find another title: "Maistre Pierre de Saint-Quentin, maistre tailleur de pierres" (master-stonecutter). This may have been the term given to the superior class of stonecutters. Thus, on the following page, in a note we find "Pierre Berton de Saint-Quentin, maître tailleur de pierre et sculpteur."

On p. 158 a list of artists is given, entitled "Sculptors engaged in carving the decorative frieze, &c., of the Louvre," whilst Jean Goujon reserved to himself the figures. It does not, however, follow that even Jean Goujon was always given the title of sculptor. On p. 260 we find a record: "1541-1542. A Jean Goujon, tailleur de pierre et masson," payment of an account, &c.

In a notary's record of 11th March 1527, a "Pierre Gandier, maczon, maistre de l'œuvre de l'église de Tours," is spoken of (p. 184).

An inscription in the church of Notre Dame des Marais (Maine) speaks of the work having been done and conducted ("faiste et conduite") by three brothers, "Robert, Gabriel, and Hiérosme les Vietz, maistres maçons, 1596" (vol. iii. p. 126).

The Regeneration of London. II. (p. 461).

FROM ARTHUR CAWSTON [A.]—

I now pass to the second series of recently published books, pamphlets, and articles, which should be of interest to all those—and especially to all those architects—who wish to occupy themselves in the regeneration of the towns wherein they live. This second series consists of books which describe "What reformers and architects have been doing in other great towns."

In "Glasgow: a Municipal Study," published in the *Century Magazine* for March 1890, Mr. Albert Shaw gives a graphic summary of those features of Glasgow's municipal government that are most distinctive, and most likely to have interest for other communities. The general organisation; the sanitary department; hospitals; sanitary washhouses (for disinfecting furniture and clothes); the perfect cleansing department; the improvement trust; the model tenements and lodging-houses; the public baths and washhouses; the Corporation gas, tram, and water-works, are all dwelt upon in detail. Not a word is *de trop*; so to further summarise is impossible. Instead of attempting it, I give Mr. Shaw's introduction to the subject, and the very flattering conclusions he draws of the British Corporation which most relies on its own efforts to supply the wants of its inhabitants.

The people of Glasgow are accustomed to claim for their city the second place in the British Empire. If by the words "city," "burgh," or "borough," there is meant merely a populous place—an aggregation of houses and people with a concentration of various commercial, industrial, and social interests—then metropolitan London would

assuredly rank first and without rival. But if by these words is meant a distinct and complete municipal organism, the people of Glasgow may claim not the second, but the first place among the communities of Great Britain. . . . As a type of the modern city with highly developed and vigorous municipal life, and with complex, yet unified, industrial and social activities—in short, as one of the most characteristic of the great urban communities in the English-speaking world of the nineteenth century—Glasgow may well repay study. It combines in itself most remarkably all that is significant in the history of city government among peoples of British origin—that is to say, to study Glasgow is to study the progress of municipal institutions in every stage.

Let us hope that both the foregoing and following remarks will soon apply to metropolitan London as well as to Glasgow:

All municipal taxation in British cities takes the form of rates levied upon the rental value of occupied lands and buildings. In Glasgow the rates are divided between owners and occupiers in a manner which could not be described without going into much detail. The general financial position of the municipality is excellent. Its debt is not formidably large, and most of it is potentially covered by the growing sinking-funds of prosperous and productive departments. The numerous undertakings of the municipality, far from imposing heavier burdens upon the ratepayers, promise in the years to come to yield an aggregate net income of growing proportions, to the relief of direct taxation. Glasgow has shown that a broad, bold, and enlightened policy as regards all things pertaining to the health, comfort, and advancement of the masses of the citizens may be compatible with sound economy and perfect solvency.

Whilst we mourn the absence of any definite organic improvement plan for London, stand aghast at the immensity of the task of preparing one, regret the want of a sufficiently powerful municipal authority, and of sufficient municipal enthusiasm to enforce such a plan when prepared, we are doubtless all the while envious of our French neighbours, and of their orderly, logical, and systematic method of procedure. It may, therefore, be of some little comfort to know that even the official plan of Paris does not lay down the revised lines of frontage of every old street, nor the new line to be followed by every new street. Such a task has proved too formidable. The frontages of all the leading thoroughfares that are likely to be required are laid down and scrupulously kept to, but many of the by-streets are still allowed to be as unmethodical as our own.

In the *Century Magazine* for July 1891 Mr. Shaw has an article on "Paris: The Typical 'Modern City,'" in which he writes:—

It should not be inferred that all new suburbs of Paris have arisen upon a ground-plan wisely provided in advance. To some extent, it is true, such has been the case, and in the newest quarters of Paris—for instance, in Passy, Neuilly, and other suburbs beyond the gates on the west—the magnificent avenues have been laid down upon the open fields, and the exercise of forethought will have saved all the cost and trouble of subsequent reconstruction. But even in Paris since the Revolution there has been some of the improvidence that prevails elsewhere; and while the inevitable municipal plough has been cutting

its stupendous furrows in one direction, new quarters have been allowed to form themselves improperly somewhere else, with the result of costly reconstruction when the time comes for extending to them the main arterial system of the metropolis.

The quotations already given from Mr. Shaw's articles show that they not only refer to the physical improvement of cities, but to all those features of municipal government that should be of interest to architects. And it is because the greater employment of the architect is bound up with that increasing municipal activity which is becoming so universal, and also because this increasing activity must largely depend (for good or evil) on the architectural profession, that it appears desirable to constantly put before the members of the Institute the latest information on the subject. The importance of architects and other permanent officials could not be better instanced than in the case of Paris. No city has experienced during the last twenty years so many changes of prefects and ministries as Paris has experienced. Yet, because the administrative heads of the various municipal services have been thoroughly competent, it has been possible, in spite of the constant changes of municipal government, to carry out great schemes of public improvement, and throughout there has always been a high and well-ordered efficiency in the execution of all kinds of municipal functions.

Mr. Shaw describes in his article the present government of Paris; the history by which it has become the best-lighted city in the world; the population, housing, transit problems; water supply and drainage, and what it all costs. He then concludes one of the most interesting chapters that it has ever been my lot to read by referring to the splendid systems of municipal education in these words:—

The expense of public education in Paris will not be seriously criticised in any quarter. Probably no other city in the world secures equally advantageous results from the outlay upon schools. Under the Compulsory Education Act the attendance of children in elementary schools has actually been made almost universal. But Paris does not stop with elementary education in reading, writing, and numbers. It maintains a marvellous system of industrial and trade schools for both sexes, in which almost everything that pertains to the production and traffic of Paris is taught and encouraged. American and English visitors at the Exposition of 1889 will remember the remarkable display of the Paris industrial schools, especially in lines of decorative manufacture and art. It is in these schools that Parisian dressmakers, milliners, artificial-flower makers, furniture designers, house decorators, skilled workers in metals, and handicraftsmen in scores of lines of industry are educated to do the things that keep Paris prosperous and rich. It is public money wisely spent that maintains such an educational system. I need not refer to the higher schools of science, of classics and literature, of engineering, and of fine art. All the flowers of civilisation are encouraged by the Paris municipality. The yearly expenditure of a moderate but regular sum for the promotion of fine arts, by means of the purchase, under a competitive system, of designs for public statues,

of pictures and mural designs for schools and various public buildings, and of other artistic works, not only educates the popular taste and adds to the adornment and beauty of the city, but helps to keep Paris the art centre of the world, and thus to maintain what, from the economic point of view, is one of the chief and most profitable industries of Paris. The mercantile schools that train so many thousands of women as well as men in book-keeping and penmanship are also an admirable investment.

The value of Mr. Francis Hooper's Paper on "Building Control and Legislation in France," published in the *TRANSACTIONS* for 1888-89, has been so often acknowledged that it appears almost unnecessary to mention it again here. It is a most valuable contribution to the subject of town improvements; and doubtless as our municipal authority grows more powerful and more democratic, so will more frequent reference be made to his pages.

Mr. James Pollard's recently published book on *Municipal Government in Berlin** is *par excellence* a handy text-book for municipal reformers. It consists of a series of articles describing the grand works of social improvement undertaken by the Corporation of Berlin during the last twenty years. Judging by one or two sentences, Mr. Pollard evidently feared that this most interesting study might not prove acceptable to his compatriots because it was "made in Germany"—such fear was, however, fortunately unfounded, for, soon after the appearance of the book, a copy was gratuitously sent to each member of the London County Council and to the principal officials. Further comment on the excellence of the work is unnecessary.

This is what Mr. Pollard has to say of the dwellings of the poor in Berlin:—

Concern for the public health may now be said to dominate the mind of the Corporation; for, though a genuine and exemplary thoroughness characterises every part of their work, there is no department in which such salutary reforms have been effected as in that charged with the care of the health of the inhabitants. Whatever other reforms in administration may be minimised or postponed, any proposal of the people is sure to receive favourable consideration in the municipal council, and, if found practicable, is approved and carried out with a completeness which is only limited by a reasonable regard to economy. Mention has been made of the clearing out of the cellar dwellings, but this will hardly prepare those who know something of the squalor and misery prevailing in the slums of London, Liverpool, Glasgow, and in the lower quarters of our "own romantic town" to learn that there are no slums in Berlin. Yet this is the simple fact. Poverty there is; misery and suffering of the innocent by the ill-doing of others are common enough, as they are wherever frail human beings are gathered together; but filth, which is so usually a concomitant of poverty and crime, has no local habitation. For the past twenty years the Corporation have waged constant and successful war against dirt and material pollution among people and

dwellings in any form in which these evils menace the general health of the community.

Every house proprietor is bound, when he finds his tenants keeping their dwellings in a filthy state, to warn them to cleanse them forthwith. If they do not, they are turned out without further ceremony. Should the landlord neglect or fail to perform his duty in this respect, a complaint made by the neighbours—a halfpenny postcard addressed to the proper quarter—will ensure a visit from an officer of the sanitary department. This officer will, if he finds the house filthy, order out the inhabitants, and cleanse it at the landlord's expense.

"But do you not think you interfere too much with the liberty of the subject?" was the natural question.

"Liberty of the subject, mein Herr?" retorted Stadtrath Meubrink—to whom my best acknowledgments for most courteous attention are due—"liberty of the subject? May I ask whether your theory of Government is not 'the greatest happiness of the greatest number'?" The reply was in the affirmative. "And have you not power 'to remove people from their houses when these become dangerous to the health of their neighbours?' 'We have when infectious disease breaks out among them.' 'Ah, but we anticipate you. We know that this dirt will 'gender and foster fever. We don't care to wait till fever 'breaks out. It may come in spite of us, through water, 'or milk, or otherwise; but we regard all fevers as preventable diseases, and we feel bound, in the interests of 'the community, to prevent them where we can. We, too, 'respect the liberty of the subject; but we deny the liberty 'of the subject to make himself or his home a source of 'danger to the health and life of his neighbours. We are 'just a little in advance of you in this matter.'"

There was no rational answer to this retort. There might have been if it had been the case in Berlin that people, when thus turned out of house and home, were left to drift about the city in shelterless misery. But this is not so. It is far from the Berlin Corporation's idea of public economy that it should be so. Whenever these people are turned out—they are usually, of course, among the very poorest—the house is cleansed and purified, and the inmates are taken to shelters situated in different quarters of the city, and under the charge of the Poor Department. In these shelters they and their clothes are scrubbed and made clean. The workers among them are allowed to go out to their daily avocations, and daily they are made to cleanse themselves. Food is provided for them and their families at moderate cost, which is paid out of their earnings. If they are out of employment, they are put to some simple work within the shelter, and are paid for the work they perform. Persistent disregard of the rules of the shelter is treated as a police offence. After a few weeks' residence the people find themselves actually in some degree out of sympathy with uncleanly habits. They are then allowed once more to betake themselves to a home of their own, all the better for the lessons they have learned. This treatment is repeated where needful. But when people remain incorrigibly dirty their offence becomes a matter for the interference of the criminal authorities. They are then drafted off to the sewage-fields, or some other department of public work, where their earnings are used, in the first instance, to defray the cost of their own keep, the balance being applied, in the next place, to the maintenance of their families, who pass under the care of the authorities.

And this is all done with the assent and approval of the general population. German Socialism has its home and centre in the capital. Berlin is also the centre of German industry. Its population is for the most part a working-class population. The official, the wealthy, the artistic, the military, and the shopkeeping classes form in all but a small percentage of the whole. Yet, though in their meetings Socialists, and working-men who are not Socialists,

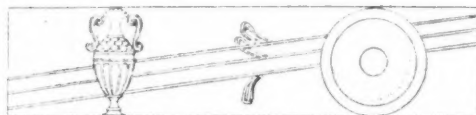
* *A Study in Municipal Government.* By James Pollard, C.A., Chairman of the Edinburgh Public Health Committee, and Secretary of the Edinburgh Chamber of Commerce. [W. Blackwood & Sons, 1893.]

air their ideas and grievances, and declaim against the wealthy and the bourgeoisie, they have no quarrel with the treatment of those whose habits make them obnoxious to the public health. You may go through the quarters of the city where the very poorest live; you shall see many signs of poverty, scanty furnishings in the houses, poorly clad men and women, children running barefoot and bare-headed, yet they are clean, and for the most part even tidy. You shall see all this, but you shall find nothing corresponding to the filth and squalid wretchedness which meet you in the uncomely parts of our own city.

Mr. Pollard treats with similar detail and brightness the municipal water- and gas-works, public hospitals, convalescent homes, administration for relief of the poor, where we find that, under proper organisation and control, all these works of government are carried out at about one-third of the cost of the expenditure in Great Britain on similar objects. In the chapter on public works we find that the hospitals and almshouses are regularly supplied with flowers from the public gardens, and that twice a week each of the schools receives some hundreds of botanical specimens for purposes of demonstration in the class-rooms. We here in England have indeed some lee-way to make up.

At the present moment, when all parts of the country are demanding more local powers, the concluding sentences from the pen of this able Scotsman will be read with interest:—

It is settled public law in Prussia—and it must be owned that the law is distinctly utilitarian in its conception—that owners of property hold it subject to the right of the State or the municipality to take it compulsorily, on due compensation, for any purpose in the public interest. If, then, the Corporation resolve to carry out some improvement—to cut a new street, erect a new institution, or make an extension of the drainage system—proprieters cannot refuse to sell their property if it be required for such purposes. The town, having obtained the necessary sanction from one or other of the authorities described, has a fixed period within which to exercise this right, or it may, for reasons of its own, renounce its right, or make no use of it. But the owner is always bound, and if the town require his property, he and the town must go before arbitration authorities (not law courts), who have experts to guide them, and who fix the full value to be paid for the property proposed to be taken. Both parties, the town and the owner, have the right to dispute the decisions of the arbitrators by a suit in the proper courts, but it is not often that these decisions are overturned. The full value of the property being duly ascertained and fixed, it must be instantly paid in hard cash. More than the full value is not paid. There is no solatium over and above full value. In this manner the whole of the vast expense with which we are so familiar in this country, incurred by corporations in promoting private Bills in Parliament for carrying out measures of local improvement of the most obvious necessity, is wholly obviated. It is as if we had here in operation a public law, dispensing altogether with the irritating and expensive parliamentary proceedings at present in vogue, and leaving corporations and individuals precisely where they are after a Corporation Improvement Bill has been passed into law, with the Lands Clauses Act and other public statutes to guide parties to a settlement of whatever difference may be between them. This, assuredly, though the last, is not the least important lesson we at home may learn from the municipality of Berlin.



9, CONDUIT STREET, LONDON, W., 31 May 1894.

MINUTES. XIV.

At the Fourteenth General Meeting (Ordinary) of the Session, held on Monday, 28th May 1894, at 8 p.m., Mr. J. Macvicar Anderson, *President*, in the Chair, with 15 Fellows (including 6 members of the Council), 17 Associates, and 12 Visitors, the Minutes of the Meeting held 7th May 1894 [p. 467] were taken as read and signed as correct.

The following member, attending for the first time since his election, was formally admitted, and signed the Register of Associates—namely, Frank Lishman.

A Paper, by J. Tavenor Perry [A.], entitled *THE INFLUENCE OF THE HANSEATIC LEAGUE ON THE ARCHITECTURE OF NORTHERN EUROPE*, was read by the author, and, having been discussed, a Vote of Thanks to Mr. Perry was passed by acclamation, and the Meeting separated at 10 p.m.

PROCEEDINGS OF ALLIED SOCIETIES.

Mr. Gourlay's Lectures at Glasgow.

The opening lecture of the fourth Session of the Architectural Summer Measuring and Sketching Class was delivered on the 7th inst. by the lecturer, Mr. Charles Gourlay [A.], the subject being "The Value to the Architect of Sketching and Measuring Old Buildings, and 'Hints on how to do so.'" The lecturer began by pointing out to the students that while in their classes and studios they received a knowledge of the history, with details, and of construction, in architecture, yet something more was needed to complete their course of training for the profession of an architect; this was the study of buildings. Their class visits on Saturday afternoons during the autumn and spring to modern buildings, and their study during the summer of the best medieval building they possessed—namely, Glasgow Cathedral—together with their visits to other places during their summer holidays, should go far to meet this requirement. The members of the class were exhorted to measure and plot on the spot, and examples of the proper way to go to work to measure a nave arcade, a doorway, with how to measure arches, a window with tracery and cusping, were hung up in diagram and explained; the various methods of measuring mouldings were noted, and that they should be most carefully studied. In sketching, a simple subject was recommended to begin with, and that sketches should always be accompanied by a few sections of the mouldings, having dimensions figured on them. Several of Mr. Street's published sketches were hung on the walls, and had attention drawn to them as admirable examples of work of the kind.

A second lecture was delivered by Mr. Gourlay on Tuesday, 29th inst., on "Scotch Medieval Architecture." The lecturer began by stating that, on visiting an old church, one not only admires its beauties, but naturally and at once assigns it to one or other of the Gothic periods, and marks wherein its details resemble or differ from those of other contemporary examples. A great variety of interest is thus imported into every portion of the building, into every ornament and every moulding. Beginning with the reign of Malcolm Canmore in 1057, when Scotch architecture proper takes its rise, we find that the architecture is so essentially the outcome of the times that we must look very closely to the history of our country to be able in any measure to appreciate her architectural remains. We can draw no

conclusion as to the date of the various styles from the form of the arch, because that feature is not universally changed with the succeeding styles. Thus, the semicircular arch, which elsewhere is almost confined to the Norman period, exists in Scotland abundantly during all styles, whether we take the Norman door of Dunfermline Abbey or the late Perpendicular door of the Melrose Abbey cloisters. This probably arose from the perception that, when the necessities of vaulting did not require a pointed arch, the semicircular form, especially for a door, was stronger and more suitable, more easily closed by bars, and avoided the high point hanging above the hinge. Generally speaking, it must be by attention to the details of mouldings and foliated ornaments that the later period of Scotch buildings can be traced, though even this test must be taken with caution. The various periods were given as follows:—Norman, from 1066-1154; First Pointed—Transitional 1154-1189, and Developed 1189-1286; Second Pointed—English Character 1286-1371, and Scotch Character 1371-1560; the characteristics of each were explained, and the lecture closed with special reference to Glasgow Cathedral. It was shown that a small part in the south-west corner of the lower church (c. 1180) is the earliest work remaining; the lower church and choir above were built about 1245, the choir finished before 1280. The nave was finished about the end of the thirteenth century. The central tower below the belfry windows was built before 1300; the upper part between 1408 and 1425, and the spire finished 1425-1447. The towers which stood at the west end of the cathedral, built about 1350, were taken down in 1846. The chapter-house, sacristy, and roodloft were built between 1425 and 1435. The tomb of Bishop Wishart at east end of lower church, was erected about 1317. The stairs leading to the lower church, the undercroft of the proposed south transept, and the altars in front of the roodloft were built between 1484 and 1508. The lecture was fully illustrated by photos and sketches.

PARLIAMENTARY.

THE LONDON STREETS AND BUILDINGS BILL.

Suggestions from the Art-Workers' Guild.

A sub-committee of Architects appointed by the Art-Workers' Guild to consider the London Streets and Buildings Bill promoted by the London County Council have advised that certain suggestions be sent to the Parliamentary Committee in charge of the Bill. Their report is as follows:—

The Art-Workers' Guild is a body of artists which includes more than fifty architects, for the most part practising in London, and they beg respectfully to lay before the Parliamentary Committee in charge of the Bill a few suggestions with respect to the London Streets and Buildings Bill now before Parliament. In doing so they wish to confine themselves to those matters which affect design in architecture, as they have reason to believe that other bodies, qualified to do so, will deal with those which affect the work of the builder, the surveyor, and the engineer.

Part V., section 41, continues an old restriction of doubtful practical value which has been a great difficulty with architects in designing domestic buildings, and it is suggested that it be altered so as to read: "All wood-work fixed in any external wall, except bressummers and storey posts under the same, and frames of doors and windows of shops on the ground storey, must not be fixed so as to project beyond the external face of such wall." &c.

Part V., section 46, requires that "Every party wall shall be carried up above the roof flat or gutter of the highest building adjoining thereto to such height as will give a distance (in a building of the warehouse class) of at least 2 feet, and (in any other building) of 15 inches measured at right angles to the slope of the roof, or 15 inches above

"the highest part of any flat or gutter, as the case may be."

(2) "Every party wall shall be carried up above any turret, dormer, lantern-light, or other erection of combustible materials, fixed upon the roof or flat of any building within 4 feet from such party wall, and shall extend at the least 12 inches higher and wider on each side than such erection, and every party wall shall be carried up above any part of any roof opposite thereto and within 4 feet therefrom."

This is an old requirement originally intended as a precaution against fire. But the experience of fifty years has shown that its absence is not a danger, and it is not required in the towns of Liverpool, Manchester, Leeds, Bradford, Huddersfield, Sheffield, Leicester, Cardiff, and Belfast. Such party walls carried up at regular intervals in a row of houses are very unsightly, and the use of them leads to the adoption, in the cheapest class of work, of a very bad type of roof. It is suggested that this section be altered to something like the following:—

(1) "Every party wall of any new building being a dwelling-house, and every party wall of any such old building, shall be carried up to the roof of such building throughout the entire length of such wall, and the slates or other roof covering shall be properly and solidly bedded in mortar or cement upon the top of the wall, and the roof shall be so constructed that no timber or woodwork of any description shall extend upon or across any part of such wall."

(2) "Every party wall of any building of the warehouse class or of any public building or building used wholly or principally for purposes of trade shall be carried up above the roof, flat, or gutter of the highest building adjoining thereto to such height as will give a distance (in a building of the warehouse class) of at least 3 feet 6 inches, and (in any other building as referred to in this sub-section) of 15 inches measured at right angles to the slope of the roof, or 15 inches above the highest part of any flat or gutter, as the case may be."

The advantage of a party wall high enough to form a screen to firemen in buildings of the warehouse class is admitted, but for this purpose the wall should be carried up 4 feet above the roof.

Part V., section 48, sub-section 1.—We ask that 18 inches be allowed in place of 6 inches for depth of cornice to dormers, &c.

Part V., section 60, sub-section 2, says: "No cornice shall exceed in projection 2 feet 6 inches from the face of the wall." It is suggested that this might be better: "No cornice shall overhang the public way more than 2 feet 6 inches."

The same section, sub-section 5, allows the use of bay windows in dwelling-houses, but (clause b) restricts them to two storeys in height, and (clause f) restricts them to one-half of the width of the frontage. It is suggested that the height may be left free, and the width of two-thirds of the frontage allowed, with proper restrictions as to distance from party walls. It is further suggested that two-thirds of the width of the front be allowed for oriel windows.

Part XIV., section 150.—No provision is made in the constitution of the Tribunal of Appeal for the presence on the Tribunal of any member qualified to judge on any matter requiring a knowledge of art and design. And as the appeals of architects to the Tribunal are likely often to be on such matters, it is desirable that there should be a member competent to deal with them. It is therefore suggested that one member of the Tribunal be appointed either by the Royal Academy or by such members and associates of the Royal Academy as are architects.

Schedule L, clause 2.—We suggest that the following words be inserted after "underneath it": "Excepting to the extent of 6 inches, provided that such projection be well and solidly corbelled out, and that the side of the wall opposite to the corbelling be carried up vertically."

